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First edition of a Spanish practical handbook for artillerymen


I. ÁLAVA Y VIAMONT, Diego de. El perfeto capitan, instruido en la diciplina militar, y nueva ciencia de la artilleria...

Madrid, Pedro Madrigal, 1590. Small 2°. With the woodcut crowned arms of King Phillip II of Spain on the title-page, a full-page woodcut portrait of the author, several woodcut illustrations in the text (including 3 full-page) and 1 folding woodcut pasted onto Y2r. Further with numerous woodcut decorated initials, a woodcut headpiece and several headpieces built up from typographic ornaments. Contemporary(?) vellum with 19th-century green spine label with lettering and fillets in gold.

€ 3500

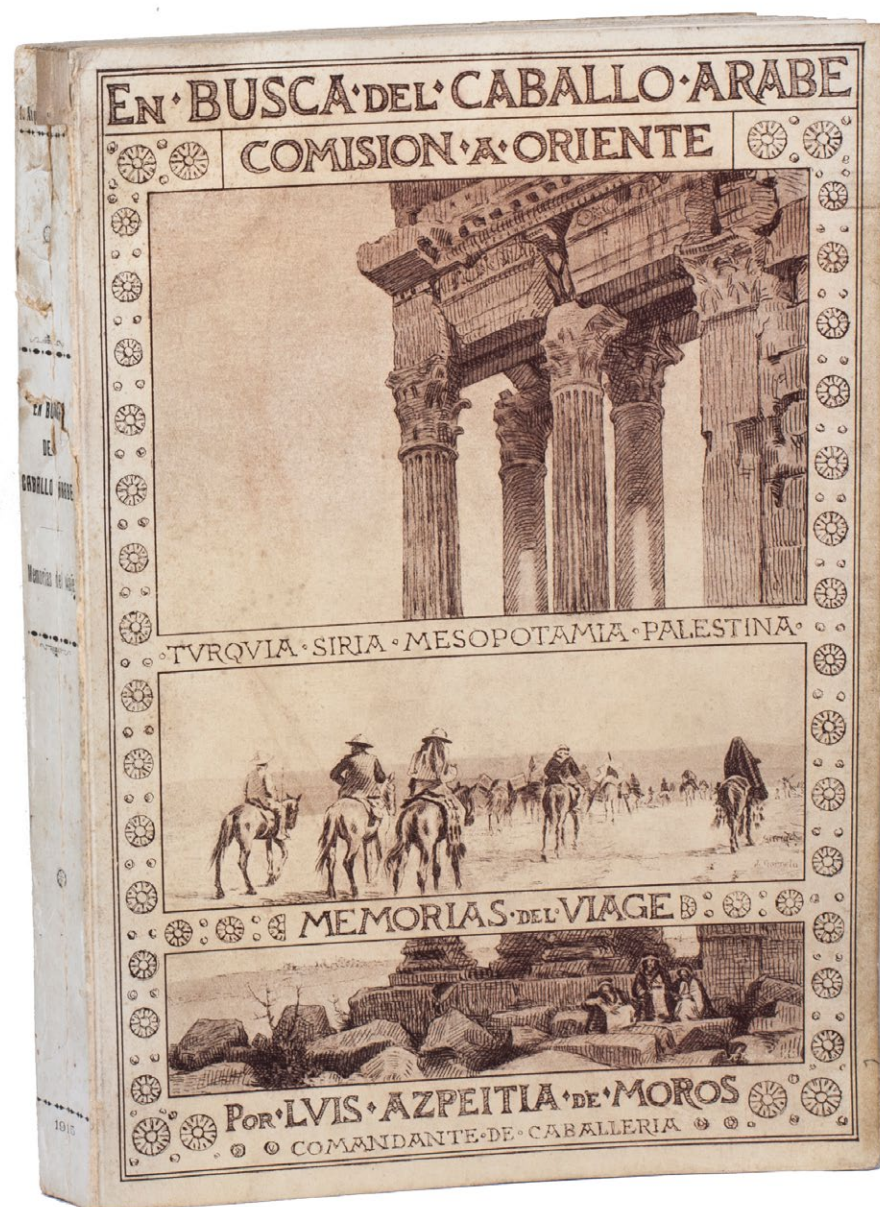
First edition of a reference guide for artillerymen written in Spanish, by the Spanish engineer and military writer Álava y Viamont (born 1557), drawing on his own years of experience in the artillery corps. Intended for the officer aspiring to become a “perfect captain”, it gives instructions on the proper behaviour before, during and after battle, information about ammunition, necessary calculations and instruments for the use of ordnance, and an investigation of the work of the Venetian mathematician Niccolò Tartaglia (1499–1557). The illustrations show artillery, instruments and trigonometric diagrams, as well as battle formations and a city under siege, featuring cannons and dugouts in the foreground. The book is dedicated to King Phillip II of Spain. The Spanish Ministry of Defense published an edition of the historic text in 1994.

With a contemporary owner's inscription by Xaverius “de Sancto Elogio” on the title-page, the bookplates of Giovanni Domenico Berio, Marchese di Salza (d. 1791) and William Ward, Viscount Dudley and Ward of Dudley (1750–1823), on the front paste-down, and later in the collection of Thomas Fremantle, 3rd Baron Cottesloe (1862–1956), commander of the Territorial Army and president of the Society for Army History Research. The title-page and the 3 following leaves frayed at fore-edge and reinforced in the margins; several small tears and occasional slight marginal worm holes, boards slightly bowed. Otherwise in good condition.

[16], 258, [9] [1 blank(?)] ll. *Cockle 566. Palau 4834. USTC 334128.*  More on our website



*Important work on Arabian horses,
describing a Spanish quest for thoroughbred Percherons*



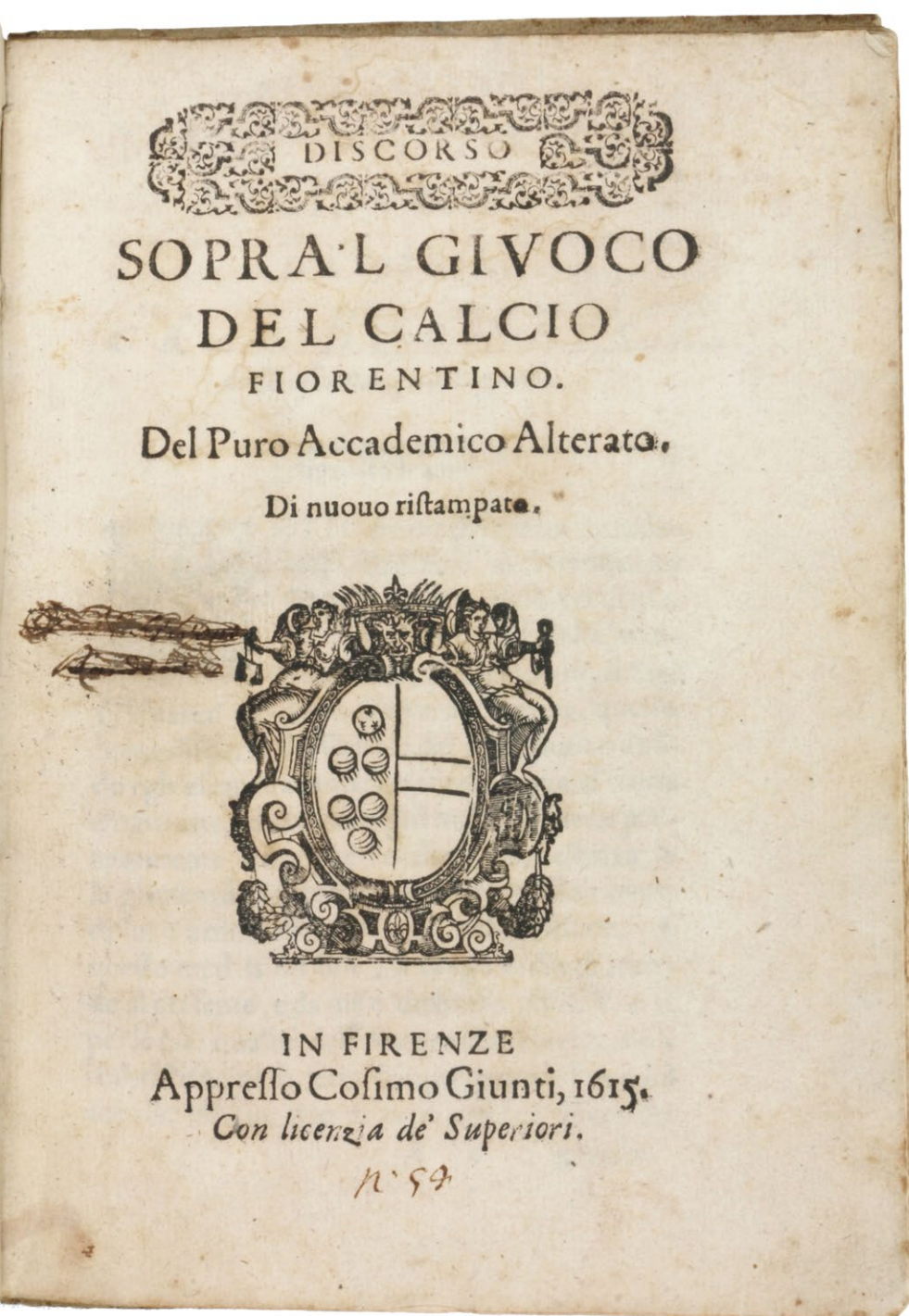
2. AZPEITIA DE MOROS, Luis. En busca del caballo Árabe. Comisión á Oriente. Turquía, Siria, Mesopotamia, Palestina. Memorias del viaje.

Madrid, Tip. "Sucesores de Rivadeneyra" 1915. Large 8°. With photographic illustrations printed from halftone relief blocks in the text throughout and a lithographed map showing the sailing route in blue. Original publisher's printed and illustrated paper wrappers. € 2800

Rare first edition, in the original Spanish, here in the original publisher's illustrated paper wrappers, of an important work on Arabian horses, describing a voyage made in 1904 of a Spanish commission to Turkey, Syria, Mesopotamia and Palestine, to observe thoroughbred Arabian horses. They returned to Spain with 33 Percherons, including 27 considered first class horses. In the present work, the Spanish cavalry commander Luis Azpeitia de Moros describes their journey, their contact and negotiations with the people there and the horses they bought. Azpeitia de Moros's account is lavishly illustrated with photographic illustrations, all with Spanish captions printed below, not only of the areas they visited and their inhabitants, but also of the several horse specimens they bought, with their name and place of purchase in the printed captions. The present work was used as reference source by Gladys Brown Edwards in her work on the history of the Arabian horse (*The Arabian: war horse to show horse*) (Boyd/Paul, p. 11). An English translation appeared in 2001 (*In search of the Arabian horse*) and an Arabic one was published in Riyadh in 2007 (*al-Bahth 'an al-husan al-'Arabi*). The rare first edition of an important work on Arabian horses, even rarer in its original wrappers, as in the present copy, illustrated with drawings of scenes of the voyage.

Wrappers a little browned and somewhat foxed (including the edges), spine slightly damaged (especially at the head) and partly cracked. Some very minor foxing throughout, but otherwise in good condition. A very rare work on Arabian horses.

297, [1 blank], [1], [1 blank], [2], [2 blank] pp. Boyd/Paul 10; WorldCat 49468733; not in Palau. More on our website



*The first book about the game of (soccer) football,
dedicated to the Grand Duchess of Tuscany*

3. [BARDI, Giovanni de']. Discorso sopra'l giuoco del calcio Fiorentino. Del Puro Accademico Alterato. Di nuouo ristampato.

Florence, Cosimo Giunti, 1615 4°. With the woodcut arms of the dedicatee on the title-page, 1 folding engraved plate, 2 woodcut decorated initials and decorations built up from arabesque typographic ornaments. Early limp sheepskin parchment (possibly taken from another book) with manuscript title on the spine. € 18 000

Second edition, in the original Italian, of the earliest treatise – and only early monograph – on the historical precursor of the modern game of European football (American soccer), namely the game of “calcio” traditionally played by young men in Florence’s Piazza Santa Croce during the Carnival season, first published in 1580. The book explains the mechanics of the game, provides its historical background, and describes actual games played in and around Florence shortly before 1580. The present 1615 second edition is almost unchanged, but has a new dedication by the printer, Cosimo Giunti (and so, a different Medici coat of arms on the title-page), which also reveals the author’s name: Giovanni de’ Bardi, Conte di Vernio, anonymous in the first edition. It’s curious that both editions are dedicated to and show the arms of the Grand Duchess rather than the Grand Duke (what would they have thought of Megan Rapinoe!?).

The engraving gives an excellent view of the Piazza Santa Croce showing the players on the field immediately before kick-off. It appears to be a close copy of the 1580 plate. The book is dedicated to Maria Maddalena of Austria (1589–1631), from 1609 to 1621 Grand Duchess of Tuscany, wife of the Grand Duke Cosimo II de’ Medici and daughter of Archduke Karl II of Austria, so it shows her arms on the title-page.

With some annotations in ink on the flyleaves and title-page, binding slightly soiled, very slight browning throughout, otherwise in good condition

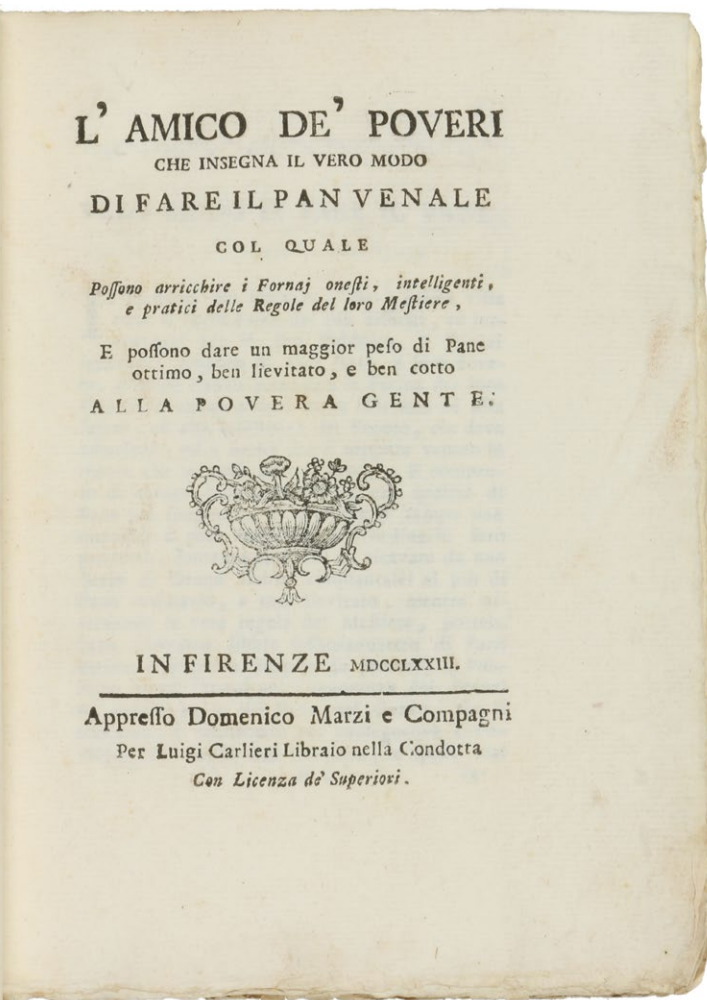
48 pp. *Bascetta*, *Sport e giuochi* I, 129; ICCU (6 copies); *Melzi* II, 388; *Moreni* I, 84; USTC 4027466 (9 copies); cf. *Cicognara* 1570; *Gamba* 98 ff. (later eds.); *Inghirami* I, 60; *Parenti* 54 ff. (1st ed.). More on our website



First edition of an extremely rare 18th-century Italian book on bread

4. [BREAD]. L'amico de' poveri che insegna il vero modo di fare il pan venale col quale possono arricchire i fornai onesti, intelligenti, e pratici delle regole del loro mestiere, e possono dare un maggior peso di pane ottimo, ben lievitato, e ben cotto alla povera gente.


Florence, Domenico Marzi and company for Luigi Carlieri, 1773. Small 4° in 8s. With an engraving in the text on p. 13 and a woodcut vignette on the title-page. Contemporary heavy paper or flexible paperboard wrappers (carta rustica). € 4800



First edition of an extremely rare manual about bread, unrecorded in the standard bibliographies and in splendid condition, written to help bakers make an affordable and good quality bread for the poor. The anonymous author explains how to make different types of loaves by using various flours and how the stone-crushed wheat should be sifted rather than milled and then separated into different grades of flour with the help of a machine called “Il Buratto” (shown in the engraving).

We have located only four copies worldwide. Another edition published by Antonio Zenti at Viterbo in the same year (two copies located), also a 48-page 4°, has a different collation.

Near-contemporary inscription “PANE” on front wrapper, with the small early 20th-century armorial bookplate/private library label (printed in blue) of the marchese Piero Gerini (1874–1938) of Florence, with the shelf-mark filled in in manuscript. Clean and untrimmed, giving wide margins and preserving the deckles.

42, [2 blank] pp. ICCU, CFIE 038014 (1 copy); WorldCat 46255042, 953414960, 1151724887 & 1184210332 (3 copies); not in Bitting; Goldsmiths; Kress; Vicaire; Westbury; for “carta rustica” bindings, see Nicolas Pickwoad’s account: <https://historyofinformation.com/detail.php?id=3757>.  More on our website



*Very rare first edition of an innovative military drill manual,
signed by the author*

5. BUREN, Hendrik van. Drilkonst of Hedendaagsche wapen oeffening ...

Utrecht, Jacques Terwen, 1668. 8°. With an engraved title-page and 68 numbered illustrations on 17 engraved plates (each plate with the number of the intended facing page). Later marbled boards. € 1850

Very rare first edition of a treatise on military drill by Hendrik van Buren, a lieutenant in the Dutch States Army and drill-master of the city of Utrecht, signed by the author in his own hand on the last page of the preliminaries. The illustrations show the correct handling and presentation of muskets and pikes.

Drilkonst, which saw a second and third edition in 1672, forms part of the 17th century Dutch tradition of drill manuals: after 1590 William Louis and Maurice of Nassau, stadtholders and captains-general of Friesland and Groningen, introduced important tactical reforms that would be copied by other European armies, thereby engendering a revolution in military tactics in the first half of the 17th century. Soon, manuals providing step-by-step tutorials were produced to spread the word of the new standards.

Rarely seen at auction. Jacques Terwen announced in the *Haerlemse Courant* for 4 July 1668 that he had printed and published it. We have located only 5 other copies: Royal Archives at the Army Museum, Delft; National Military Museum, Soesterberg; Royal Library, Brussels; Metropolitan Museum of Art, New York; Bayerischer SB, Munich. Lipperheide Qb 51 (2nd ed.).

From the collection of Thomas Fremantle, 3rd Baron Cottesloe (1862–1956), commander of the Territorial Army and president of the Society for Army History Research. Several plates trimmed close to the plate edges, but otherwise in fine condition.

[10], 96 pp. *Hoogendoorn, Bibliography of the exact sciences in the Low Countries* Buren01.1 (3 copies); *Sloos, Warfare and the age of printing* 05013 (1 copy); *WorldCat* 78044358 & 165926190 (2 copies); cf. *Bierens Haan* 688; *Hiler* 128; *Jähns* 1290; *Lipperheide Qb* 51; *STCN* 400940701 & 844194697 (the two 1672 eds.). [More on our website](#)



Stage design for the Real Teatro di San Carlo at Naples: 18 hand-coloured lithographs

6. CANNA, Pasquale. Raccolta di disegni alla Sacra Real Maestà D.A M.ria Cristina Borbone Regina di Spagna ed delle Indie.

[Naples, 1828–1831?]. Oblong 1° (39 × 50 cm). One letterpress leaf dated 22 August 1830, mounted on flyleaf, and 18 hand-coloured lithographs, dated from 1828 to 1831, drawn on stone by Angelo Belloni, Federico Gatt, Gaetano Dura and Settimio Severo Lopresti, and printed by the “Reale Litografia Militare”. Contemporary green half sheepskin, gold-tooled spine, front board with letterpress title-label. € 68 500

Extremely rare series of 18 beautiful hand-coloured lithographs showing stage designs for the Real Teatro San Carlo, one of Italy's most famous opera houses. The striking plates include scenery for *Zelmira* (1822), the acclaimed opera by Rossini, who was the artistic director of the San Carlo from 1815 to 1822. Each lithograph has a hand-written caption and is dedicated to Maria Cristina Ferdinanda di Borbone, principessa delle Due Sicilie (1806–1878).

Pasquale Canna was a distinguished, prolific, neo-classical stage designer who made a career as a painter and scenographer in Parma, Venice, Milan and Naples, working for such famous theatres as La Scala (Milan), the San Carlo and the Teatro del Fondo (Naples). The present brightly coloured plates are an impressive visual record of the eventful history of the San Carlo, published during the great age of Neapolitan opera.

Some spotting, some insignificant waterstains, front inner hinge cracked, binding slightly chafed, otherwise in very good condition.

Enciclopedia dello Spettacolo records copies in Biblioteca Corsini and Biblioteca Bucardo; not in KVK; WorldCat.  More on our website





P. Gamba inv. dis. ed. sc. nel R. S. S. Carlo

Napoli B. lib. Milite

*Stanza terrena nel Ballo - Le nozze di Figaro -
Dedicata alla Maestà di Donna Maria Cristina Regina di Spagna e delle Indie*

*Important edition of Cats's seminal first emblem book,
one of the greatest works of the Dutch golden age:
the first printing of 96 emblematic illustrations by "the prince of the Dutch illustrators"*

7. CATS, Jacob [and Adriaen van de VENNE, illustrator]. [Silenus Alcibiadis]. Proteus ofte minne-beelden verandert in sinne-beelden.

The Hague, Adriaen van de Venne & Joost Ockers, 1629. With Van de Venne's 1625 woodcut device, full-page engraved title-page (dated 1628) and 96 engraved emblematic engravings (numbered I-LII, I-XLIII and I unnumbered).

With: (2) **CATS, Jacob.** Galathee ofte harder minne-klachte.


The Hague, Adriaen van der Venne & Joost Ockers, 1629. With woodcut printer's device ("Konst baert roem") and 1 engraving.

2 works in 1 vol. 8°. Contemporary vellum, sewn on 4 vellum tapes laced through the joints, with a hollow back, remnants of a manuscript title on spine, red edges. € 1650

Ad 1: An important edition, especially for its illustrations, of Jacob Cats's first emblem book, a seminal work of the Dutch golden age and the literary debut and first major publication of the Netherlands' most loved poet, here for the first time with the second series of illustrations that Adriaen van de Venne (1589–1662), the consummate Cats illustrator, made for it, replacing the series he made for the first (1618) edition, which appeared under the title, *Silenus Alcibiadis, sive Proteus*. Verwey calls Van de Venne "the best illustrator of the [Dutch] golden age" and "the prince of the Dutch illustrators", noting that "in Van de Venne Cats found an ideal illustrator", the two working together for forty years. With this important, original and innovative emblem book Cats introduced new and unusual motives and divided his moral commentaries to his emblems into an amorous, social and religious part. Jacob Cats (1577–1660) was the most celebrated poet of the Dutch Golden Age.

Ad 2: Second edition after the first in Pieter van Waesberge's 1627 edition of *Proteus*. After the "Harders klachte" (pp. 3–25) printed in 2 columns, follow Cats's "Harders-liedt" (pp. 26–49), "Cupido verloren en uyt-geroepen" (pp. 50–53), "Liet van trouw-hatende vrijster, het houwelijcken af-radende" (pp. 54–57), and "Tegen-liet van een trouwens-gesinde vrijsteer..." (pp. 58–62).

With the red oval owner's stamp of Ph. Le Bas on the title-page, possibly the engraver Jacques-Philippe Le Bas (1707–1783). Slightly browned throughout and a few marginal defects not affecting the text or plates, and binding slightly dust-soiled, but still in good condition. A seminal Cats emblem book, this edition especially important as the first printing of two series of emblematic illustrations (96 engravings) by Adriaen van de Venne.

[48], 165, 266–402, [2]; 103 pp; 62, [2] pp. *Ad 1: Cats catalogus* (1996), 176; *De Vries* 90; *Landwehr, Low Countries* 119 (5 copies); *Mus. Catsianum* 43; *STCN* (9 copies); cf. *H. Luyten, ed., Jacob Cats, Sinne – en minnebeelden* (1996), B10 (10 copies; cf. vol. 2, pp. 8–14); cf. <https://emblems.hum.uu.nl/c1627.html>. *Ad 2: Cats catalogus* (1996), 33; *Mus. Catsianum* 139; *STCN* (10 copies). For Van de Venne: *H, de la Fontaine Verwey, "De gouden eeuw van de Nederlandse boekillustratie ..."*, in: *Uit de wereld van het boek, II*, pp. 47–75, at pp. 66–69.  More on our website




A reference book on 18th and early 19th century Protestant missions and missionaries in Hawaii and around the world

8. CHAPIN, Walter. The missionary gazetteer, comprising a view of the inhabitants, and a geographical description of the countries and places, where protestant missionaries have labored; alphabetically arranged, and so constructed as to give a particular and general history of missions throughout the world; with an appendix, containing an alphabetical list of missionaries, their stations, the time of entering, removal, or decease. Woodstock Vermont, David Watson, 1825. 12° in 6s One coloured folded map. Contemporary sheepskin, black morocco spine label with title in gold, yellow edges. € 1750

The author, pastor Walter Chapin (1779–1827), notes that *The missionary gazetteer* was the first work of its kind and was meant as a reference book on the history and current state, mainly during the eighteenth and early nineteenth centuries, of protestant missions and missionaries all around the world. It is one of the earliest texts about the work of the Protestant missionaries in the Pacific and especially in Hawaii. The arrival of the first missionaries there was permitted by Queen Kaʻahumanu in 1820. Chapin saw a need for this work, since the vital information about the Protestant missions was scattered through many Christian publications, with no clear, general overview. The Gazetteer is organised alphabetically according to the places Protestant mission stations had been established. It is followed by an alphabetical list of important missionaries with their stations and the dates they began and ended their missions. The book also contains a coloured and folded map, showing the most important mission stations throughout the world. Other, less important, mission stations are not depicted for lack of space, but are listed in the top corners of the map.

The binding shows some signs of wear around the corners and the spine is slightly damaged. The map is somewhat browned and it has a small tear in the inner (right) margin, barely affecting the map. Slightly browned throughout. Otherwise in good condition.

420 pp. *Forbes, Hawaiian National Bibliography*, 598; *O'Reilly & Reitman, Bibliographie de Tahiti* [...], 7575; *Sabin vols. 3–4*, p. 499 (no. 11960).

 More on our website



*A magnificent and extremely rare contemporary hand-coloured suite
of 115 numbered plates of the protagonists of the Austrian Succession wars*

9. [COSTUMES – MILITARY – EUROPE]. ENGELBRECHT, Martin & C.P. MAJ. [115 contemporary hand-coloured engraved plates picturing 18th-century European military life].

Augsburg, Martin Engelbrecht, ca. 1742. Folio. 115 engraved and magnificent hand-coloured plates, highlighted with gold and silver, drawn by C.P. Maj and executed and printed by the Augsburg engraver and art publisher Martin Engelbrecht (1684–1756). With separately printed engraved captions consisting of a (sometimes 2-line) title and a poem of 4 or 5 lines in French below each plate (except plates 55–56 which have a German caption printed below and a French caption in the plate), pointing out the characteristics of the man depicted. Modern red morroco, marbled sides. € 65 000



Extremely rare suite with 115 hand-coloured plates of the protagonists of the Austrian Succession wars. This collection of costume plates is very rare: neither Lipperheide nor Colas records it and we find only a few separate plates on the market and in libraries. We find only 7 sets recorded in the last 100 years with varying make-up and number of plates.

The work was apparently also published and sold with the title *Theatre de la milice etrangere: Schau-Bühne verschiedener bisher in Teutschland unbekant gewester Soldaten von ausländischer Nationen*, also published by Engelbrecht (ca. 1746?), but with other, bilingual French and German captions printed below the plates. The plates show us lively pictures of the protagonists, especially of the foreign mercenaries, in action – often fiercely and ruthlessly – on the battlefields of 18th-century Europe during the War of the Austrian Succession and the first and second Silesian wars (ca. 1740–1748), the last Great Power conflict with the Bourbon-Habsburg dynastic conflict at its heart, and marked by the rise of Prussia as a major power.

Thirty engravings are devoted to the Habsburg monarchy's military border, including a portrait of their famous commander Colonel Baron Francis von der Trenck (1711–1749), while fifteen more show Scottish Highlanders ("Montagnards d'Ecosse"), eleven Hungarian foot soldiers ("Tolpatches"), six Prussian Hussars from the regiment of Baron Johann Daniël von Menzel, including a portrait of him, six Fantasins (infantry from Carlstadt (Karlovac, Croatia), Uhlanen (light Polish-Lithuanian cavalry), Hajduk (irregular infantry), Dalmatians (Morlachs), Serbs and Croats (Varasdin). There are plates of officers and commanders as well as common soldiers, many fighting on horseback; some soldiers waving the flag of their unit, or playing the flute, trumpet, drums or bagpipes. Some are depicted with their wives (or mistresses) and children, including a plate of a sutler (someone who sold provisions); many appear against an interesting background picturing camps, cities, fortresses and soldiers cooking or being punished.

Paper edges slightly soiled, otherwise in very good condition. A set of 115 very rare numbered plates of military costumes.

115 plates. Cf. Friedrich Schott, *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger: ein Beitrag z. Gesch. D. Augsburger Kunst – und Buchhandels von 1719 bis 1896* (1924), 2354–2474 (3 sets with 95, 20 & 6 ll.); WorldCat (2 copies of the *Theatre de la milice etrangere*); not in *Catalogue de costume militaires. Autriche-Hongrie* (Paris 1928); Colas; Hiler; Lipperheide. [More on our website](#)



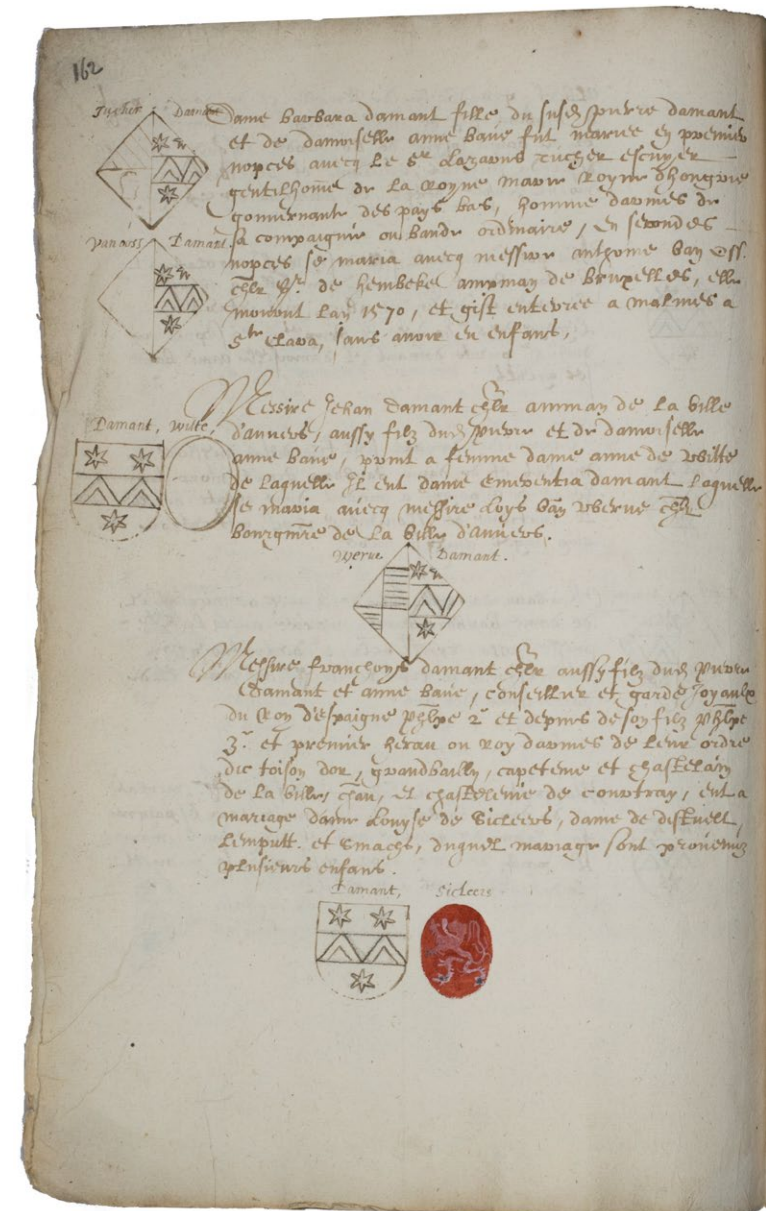
17th-century manuscript genealogy of the councillors and gardes joyaux of the Burgundian dukes and Philips II, illustrated with 43 coats of arms

10. [MANUSCRIPT – HERALDRY – GENEALOGY – DAMMANT (DAMANT) FAMILY]. [Heraldic pedigree of François and Nicolas Damant].

[Southern Low Countries], [ca. 1600/20?]. Folio. Manuscript in French on paper, written in brown ink in a neat French secretary hand, on both sides of the first 6 leaves, with the explanations of the coats of arms written in a finely executed italic. With 43 ink-drawn coats of arms, that of Louise de Siclers (the wife of François Damant) and the same arms where it appears quartered in the arms of others, coloured in red and white by a contemporary hand. One coat is helmed and crested, with mantling added in pencil; another helmed, with crest, supporters and mantling added in pencil. Formerly sewn, apparently together with other items, but perhaps never bound. € 5000

Manuscript containing the narrative pedigree of the two brothers François (ca. 1535–1611) and Nicolas Damant (ca. 1531–1616), both members of the important Damant (written as “Dammant” in the manuscript) family, which held important positions in the Habsburg Netherlands. Their father, for example, Pierre Damant, was councillor and courtier to Charles IV. At least Nicolas was born in Brussels and also died there, but François died at Courtrai/Kortrijk. His son François Damant was councillor and garde joyaux (keeper of the library) to the dukes of Burgundy. He married Louise de Siclers. François’s brother, Nicolas, was magistrate and statesman in the Habsburg Netherlands. He became councillor to the Council of Brabant, appointed by the Duke of Alva in 1568, and master of requests of the Brussels Privy Council before he became Chancellor of Brabant in 1585. He also became garde des sceaux (keeper of the seals) and garde joyaux of Philips II. He married Barbara Brant. Like most members of the family, François, Nicolas and their father Pierre were all members of the Order of the Golden Fleece (Ordre de la Toison d’Or), then the most prestigious and historic order of chivalry in the world. The present manuscript is in fact a genealogical family tree written in a narrative style, describing the several ancestors of François and Nicolas, as well as their children. It is illuminated with ink-drawn coat of arms of the Damant family members, together with the coat of arms of the families that are related to the Damant family by marriage. The latest date mentioned in the text is 1598 and we find no reference to the deaths of François (1611) or Nicolas (1616) Damant, so the manuscript may have been written shortly before their deaths (the watermarks would allow a date shortly before or shortly after). The first (singleton) leaf and five bifolia are untrimmed, with all deckles intact, formerly sewn at 4(?) stations but never glued or pasted. With a few very small holes in the paper, mostly in the folds, a few leaves slightly darkened and frayed at the fore-edge, otherwise in very good condition. A very interesting early 17th-century heraldic pedigree of one of the most important noble families of the Habsburg Netherlands.

6, [5 blank], 11. For François and Nicolas Damant: Louis Galesloot, ‘Damant (Nicolas)’ in: *Biographie Nationale* (1873), pp. 647–649; Luc Jean Joseph Van der Vynckt, *Nederlandsche beroerten onder Filips II*, vol. 4, p. 522.  More on our website



*Beautiful watercolour and gouache paintings of birds,
together in a magnificent 1784 binding from the famous
“First Stadholder Bindery” in The Hague*




II. [DRAWINGS – BIRDS]. Konst tekeningen. [Detailed illustrations of birds].

[The Netherlands], binding dated 1784. Large 2° (52 × 33.5 cm). With 18 large, beautifully hand-drawn and coloured illustrations of birds. Contemporary richly gold-tooled red morocco over boards, sewn on 8 supports, each board with a round, gold-tooled, green morocco inlaid centre piece, gold-tooled board edges, 2 pairs of green cloth ties, gilt edges, and block-printed paste-paper endpapers in red and yellow. The spine is also richly gold-tooled with 2 different rolls to frame the compartments and underline the leaf and flower stamps. The front and back boards match, except for the gold lettering: on the front board “konst tekeningen” and on the back board “anno 1784”. The tooling shows 4 different rolls, used for multiple frames, and numerous stamps of leaves, flowers, vases, birds and other decorative elements. € 28 000

Splendidly bound drawing book containing 18 unsigned, detailed, watercolour and gouache drawings of birds. The colourful birds appear to be drawn after the plates in Edward Donovan's *The natural history of British birds*, first published in instalments between 1794 and 1819. If so, the present drawings must have been added to the drawing book at least 10 years after it was bound. The blank drawing-book was bound, according to the gold lettering on the back board, in 1784, and the tools identify it as the work of the most important and arguably the best bindery in the 18th-century Netherlands, dubbed the First Stadholder Bindery by Storm van Leeuwen. Since the names of the binders remain unknown, the name now used alludes to the fact that it produced many bindings by order of the Stadholder Willem v and presumably his father Willem iv. Its great importance rests on the number of its surviving bindings, the diversity of the work it produced, the quality of the tooling, the exceptionally large number of binding tools it must have owned and the length of time it must have been operating, from at least 1722 to 1793 (Storm van Leeuwen). The paper is laid, with no watermark, and appears to be quite consistent.

Occasional, minor foxing, but otherwise internally fine and clean. The binding shows only slight signs of wear, so both the album and the binding are in very good condition. A sumptuously bound album of attractive illustrations of British birds.

90 ll. For the binding: Jan Storm van Leeuwen, *Bookbinding 18th century IIA*, pp. 67–101; for images of the rolls etc.: Jan Storm van Leeuwen, *De achttiende-eeuwse Haagse boekband*, pp. 388–395.  More on our website



NOTITIE

Van een groote Party Curieuse KANTEN, Stokgronden en Spiegeltralies, als mede Haarlemmer Kant, Mionetten, Pieten, Genayde Kant, Tippen en Bandonnen, Voor- en Achterwerken, Langetten, Geborduurde Schorteldoeken, Neusdoeken en Dassen, Gestikte Mans en Vrouwe Mussen, &c. Gemaakte Linne Mussen in soorten, Huyven met Kant, Kindere Mussen en Fleppen, Damaste dito, Neerstikken, Mouwen, Kindere Handschoenen, Kamerdoeken, Neteldoeken, Citsen, en andere Goederen meer, nagelaten by *Adriana Smits*, Wed. van *Jan Calenberg*. Welke Goederen Verkogt zullen werden op Vrydag, den 15. December 1724. ten Huize van Harmanus Dreesing in de Keyzers Kroon, in de Kalverstraat, alwaar dezelve daags voor de Verkoopung konnen gezien werden.

N^o. 1.

N ^o . 1	zyndrie	Stuk.	19½ el.
2	-	4 dito	13½ el.
3	-	3 dito	26½ el.
4	-	3 dito	14½ el.
5	-	3 dito	21½ el.
6	-	4 dito	14½ el.
7	-	3 dito	24½ el.
8	-	4 dito	16 el.
9	-	4 dito	15½ el.

A

N^o. 10.

Unique 1724 auction catalogue of Dutch fabrics

12. [DREESING, Harmanus]. [Drop-title:] Notitie van een groote party curieuse kanten, stokgronden en spiegeltralies...

Amsterdam, Marten Smets, [1724]. 4° (16.5 × 21 cm). Formerly sewn through 3 holes but never bound. € 2500

Only copy located of the first and only edition of an auction catalogue that lists a variety of valuable textiles offered for sale on 15 December 1724 at the premises of Harmanus Dreesing in Amsterdam's Kalverstraat. The kinds of textiles offered at the sale include lace, damask cloth and embroidered materials. These fabrics had belonged to Adriana Smits, widow of East India Company employee Jan Callenberg (d. 1715) who had travelled to Indonesia at least once. We have traced no other copy of present catalogue.

Wholly untrimmed and with the bolts at the head unopened, so that it survives as a whole untrimmed sheet of Foolscap paper measuring 32.5 × 41 cm (watermark, from the mould side: HW = Amsterdam arms on a platform, main watermark similar to Heawood 401 (1723 or later) and Voorn, *Noord-Holland* 67 (1722) but with different initials. Minor paper toning, otherwise in very good condition.

[8] pp. *Not in NCC; STCN; WorldCat.* [More on our website](#)


Miniature terrestrial globe

13. [GLOBE – TERRESTRIAL]. BAUER, Carl Johann Sigmund. Die Erde in kleinem C. B.

[Nuremberg, ca. 1825]. Globe diameter 4 cm. A miniature terrestrial globe made of twelve engraved gores, the equator graduated in degrees, signed “Die | ERDE | *in kleinem* | C[arl]. B[auer].”, the continents coloured in subdued tones. With a series of 28 brightly hand-coloured engraved costume prints assembled as a single accordion-fold (5.5 × 131 cm). In a contemporary paperboard box covered with Stormont on shell marbled paper, with the accordion-fold with the costume prints attached to the inside. € 8500

A charming Victorian miniature terrestrial globe, an educational toy in its original box with an accordion-fold with 28 joint plates showing the people of the world in native costume. Several similar globes bear the Bauer name or initials or can be attributed to the Bauer family, German globe makers, produced for the English and continental markets. Van der Krogt illustrates and describes a very similar globe of the same size and also with accordion-fold costume prints, but the prints have only the German caption at the foot, without the English caption at the head: “The name Vancovens In. is written at the northwest coast of America, indicating Vancouver’s discoveries (end of the 18th century). The 19th century explorations of the polar regions are not recorded, so that the globe can be dated between ca. 1800 and ca. 1825” (Van der Krogt). Carl Johann Sigmund Bauer (1780–1857) is unlikely to have worked on his own account before ca. 1805. His similar globes in the 1830s are accompanied by a different costume print series, with the names of the regions in German, English and French.

Cf. Allmayer-Beck, *Modelle der Welt. Erd-und Himmelsgloben*, p. 171 (illustration); Peter van der Krogt, *Old globes in the Netherlands* (1984), Bau 1 (very similar globe & costume prints).

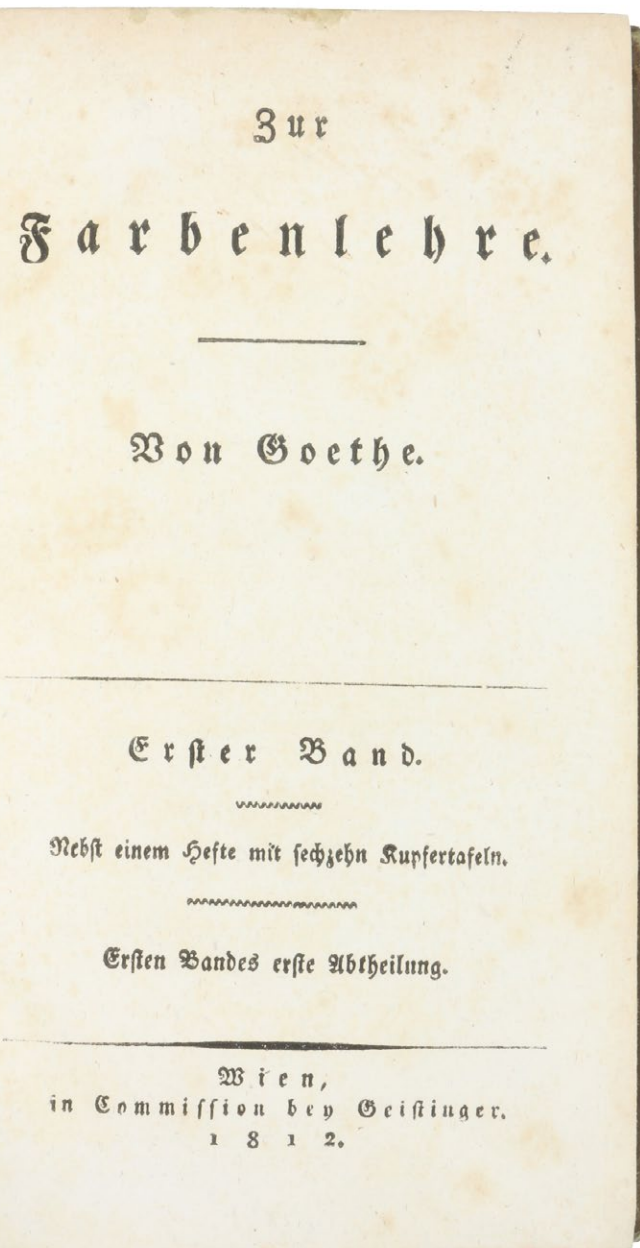
 More on our website



Goethe's "Farbenlehre"


14. GOETHE, Johann Wolfgang von. Zur Farbenlehre.

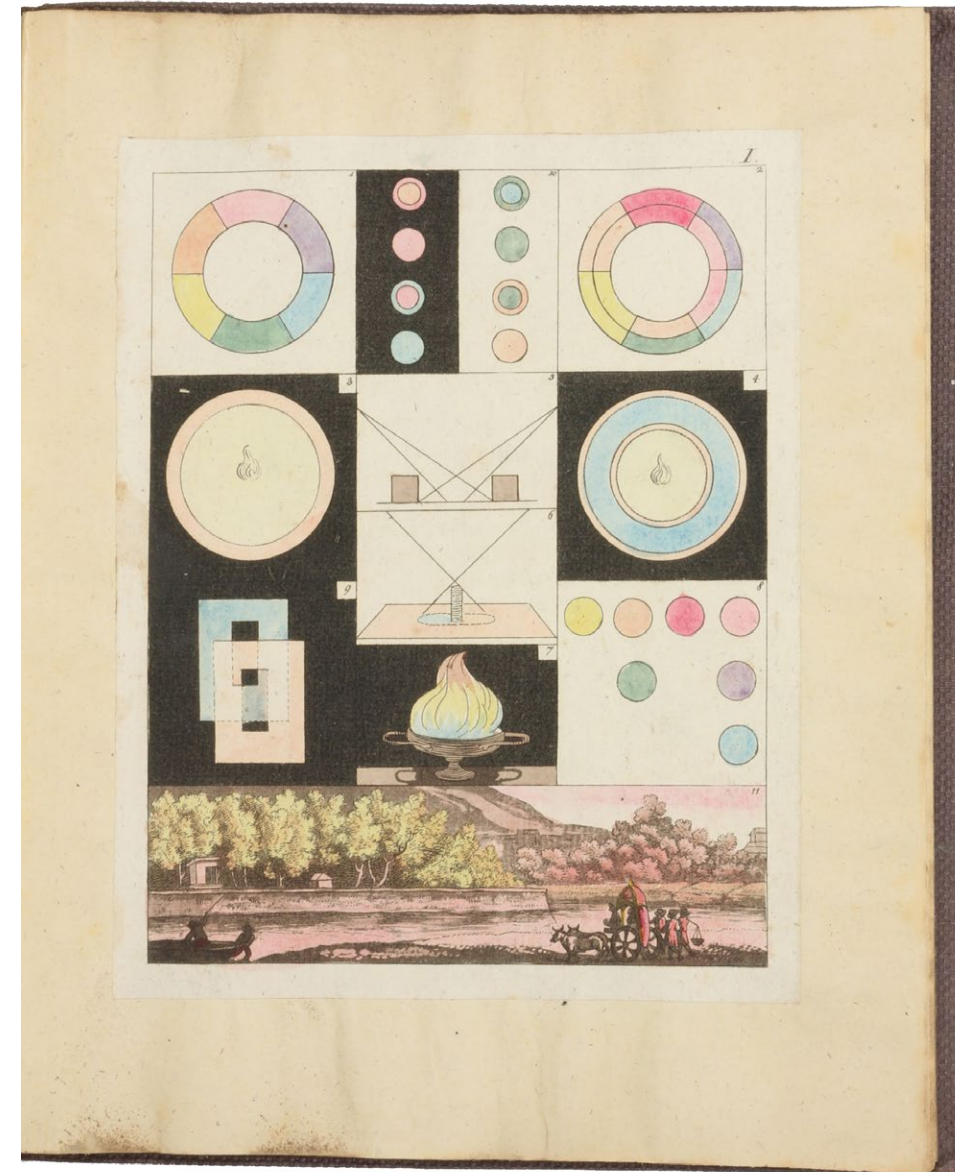
Vienna, Joseph Geistinger, 1812. 8° (2 text volumes in 4 parts) and 4° (1 plates volume).
With 17 plates (12 hand-coloured). Contemporary cloth with gold-stamped red spine labels.
€ 4500



Second edition of Goethe's principal scientific work, the *Farbenlehre* (*Sämmtliche Schriften*, vols. XX-XXIII, with half titles), including the quarto *Erklärung der zur Goethe's Farbenlehre gehörigen Tafeln* and the *Anzeige und Übersicht*, the latter usually lacking, all first published separately by Cotta in Tübingen in 1810. "Goethe's first publication on optics culminated in his *Zur Farbenlehre*, his longest and, in his own view, best work, today known principally as a fierce and unsuccessful attack on Newton's demonstration that white light is composite" (DSB V, p. 445). The present second edition of the *Farbenlehre*, whether separately or in the works, is much rarer than the first, published separately in 1810.

With an early owner's stamp from a school in Tulln/Donau on a flyleaf of the plates volume. Slightly browned and with brown stains, plate volume foxed, plates trimmed and mounted on backing paper. Otherwise in very good condition.

[2], XL, 318; [4], 296, [4]; [2], XX, 368; [4], VIII, 333, [3] pp. plus 17 plates. Goedeke IV/3, 583, 46 a 1; Hagen 348, 348 b-c; Kippenberg 387 & 388; Schmid 68-71 & 77-79; not in ABPC auction records since 1975.  More on our website



First European description of the Great Timur's court, the precursor of the Mughal Empire

15. GONZALES DE CLAVIJO, Ruy. Historia del Gran Tamorlan e Itinerario y enarracion del viage y relacion de la Embaxada que Ruy Gonzalez de Clavijo le hizo por mandado del muy poderoso Señor don Henrique el tercero de Castilla y un breve discurso fecho por Gonzalo Argote de Molina para mayor inteligencia deste libro.

Seville, Andrea Pescioni, 1582. Folio in 8s. With a woodcut vignette on the title-page, woodcut initials and a woodcut device at the end. Modern tree calf. € 65 000

Extremely rare first edition of a 1403–1406 eye-witness description of the Great Timur's (1336–1405) court in Samarkand (Uzbekistan). This cornerstone travel narrative from Spain to Uzbekistan is considered equal to Marco Polo and Mandeville. In 1402 Timur's ambassador visited the Spanish court to bring news of Timur's victory over the Sultan of Ankara. In response the Spanish king Henry III ordered ambassador Ruy González de Clavijo (died 1412) to venture to

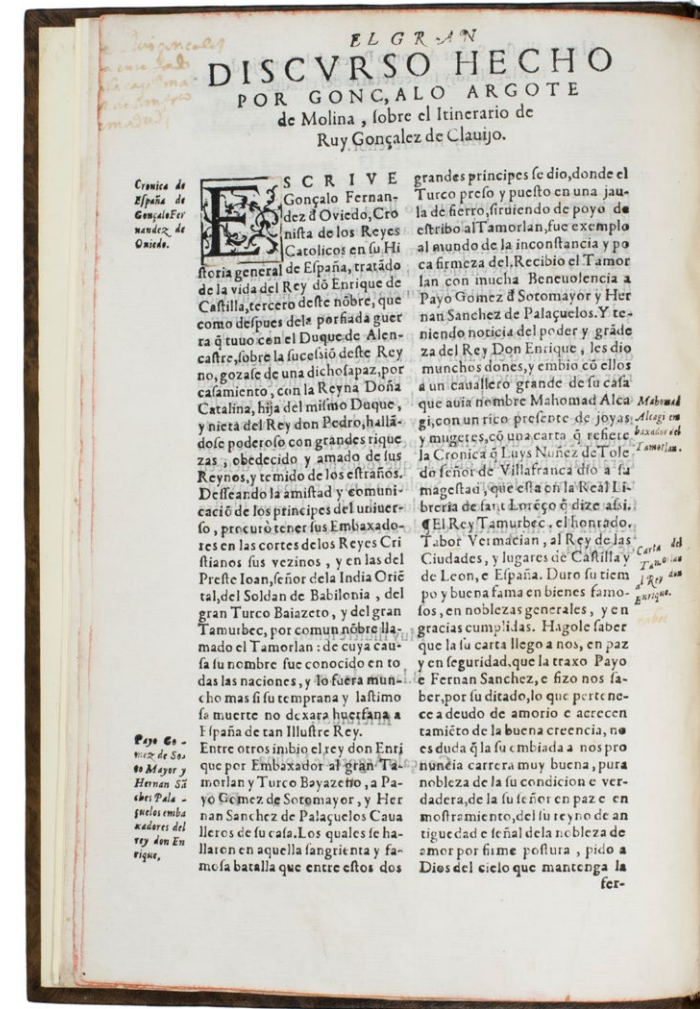
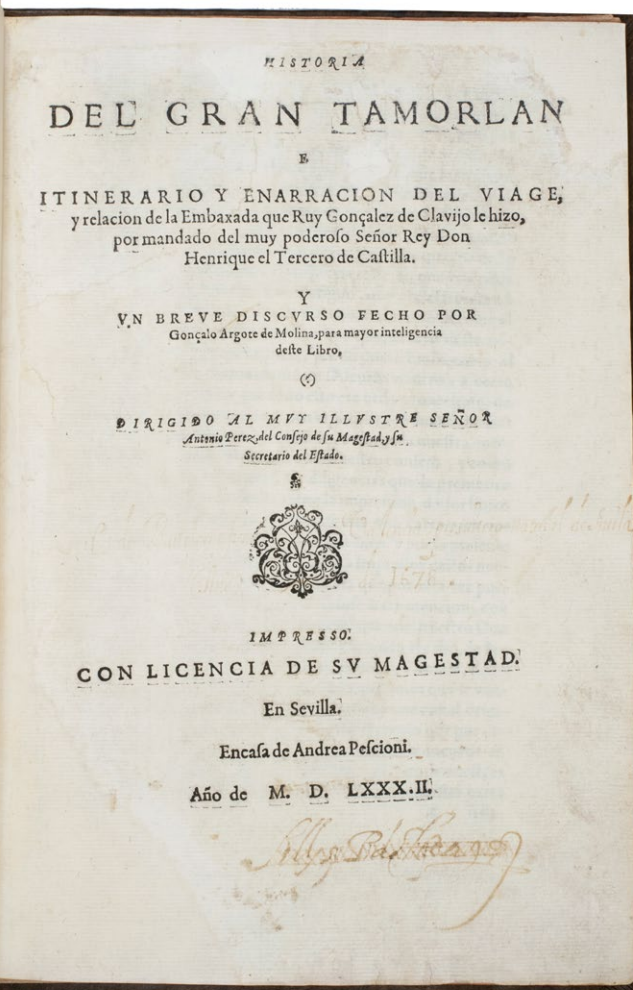
the court of Timur in Samarkand. González de Clavijo kept a diary during his travel which is published in the present work for the first time. The successful and barbaric conqueror Timur (Tamerlane) founded the vast Timurid Empire, stretching from Turkey to India. In 1398 he conquered India and sacked Delhi. His offspring Babur was the founder and first Emperor of the Mughal Empire, which formed the foundation of present day India.

The voyage from Spain to Samarkand took the author through the Mediterranean and then Constantinople. From Armenia followed a land travesty across Iran, Turkmenistan, Uzbekistan and Persia. The narrative is precise and detailed, with descriptions of the costumes, animals (ostriches, elephants, giraffes) and manners of the magnificent court, in a clear and straight style. He repeats stories of lands beyond Samarkand that he did not visit himself but was told about during his stay at the court.

Having never suffered a loss, Timur is one of the most successful military leaders in world history. In 16th century Europe Timur became a legendary figure, starting with the present detailed description of his court and made famous by Christopher Marlowe's play *Tamburlaine* (1590). The present work is truly rare, not being offered for sale since 1953, according to RBH.

Faded owner's inscription in ink on title-page, dated 1678. Title-page repaired. Otherwise in very good condition.

78 ll. Goldschmidt Catalogue 26; USTC 336592; Palau, 105218; Salva, 3778. 🐉 More on our website



Spectacular manuscript gradual (quire book of chants for the Latin mass), 55.5 cm tall

16. [GRADUAL – ROMAN RITE]. [Graduale Romanum].

[Lyon? (leaf 1 Italy?)], [ca. 1570?]. 1° (56 × 37 cm). Manuscript in Latin, written in black and red ink on vellum, containing about 370 chants for use in the second half of the liturgical year, from Easter (March/April) to the 23rd Sunday after Pentecost (October/November), so covering the Easter and Pentecost seasons, each chant opening with a decorated initial (3 large initials – about 11–14 cm – spanning 2 lines of music and 2 lines of text. The penwork decoration sometimes extends into the margin. With 6 lines of music per page. Contemporary blind-tooled calf over square-edge live-sawn wooden boards, straight sewn on 4 cords, each board with a wide frame made with a roll with plant and other decoration (16 × 138(?) mm, impressed twice next to each other to give a 32 mm border) edged with quadruple fillets inside and out. Further with metal fittings with decorative perforations (each board had 4 iron cornerpieces, 4 iron bosses, a brass boss in the centre, and the back board also 2 iron catchplates with distinctive 8-pointed star perforations, but 1 cornerpiece and 1 catch plate are lost), remnants of 2 leather straps, remnants of a paper label in the 2nd of 5 spine compartments. € 7500

A large manuscript gradual (graduale), the liturgical book containing the words and music of the Latin chants for the Catholic mass, used by the cantor and choir in the church, written in black and red ink, with the staff lines in red and a wide variety of decorative initials: red, blue and violet lombardic initials, some with additional penwork decoration; black interlaced gothic initials, and black non-interlaced gothic initials in a spikey style, also sometimes with drawn decoration. The manuscript covers the period from Easter to the end of the liturgical year. The 3 large initials, each at the head of a page, signal major holidays in the liturgy, with chants for Easter Sunday ([i]), Ascension (xxxvi) and the Sunday after Ascension ([xxxviii] verso).

Because of the book's large size, each leaf required a separate piece of vellum, so we can fairly call it a 1° format. Some of the singleton leaves were attached to each other in pairs and sewn as though they were bifolia (some are even quired), but most were simply bound as separate leaves, so that their conjugate stubs are often visible.

In 1570, in the wake of the Council of Trent, Pope Pius v tried to unify the Catholic liturgy by making the Roman rite standard for all Catholic bishoprics, so after that time the choir books might vary in extent by choosing to include or omit some content, but there is little regional variation in the content (they were, of course, in Latin regardless of the local vernacular language). The binder of the present gradual used printed waste as paste-downs, and some fragments survive on the inside of the boards: bifolia for Theodosius, *Codicis Theodosiani libri XVI*, Lyon, Guillaume Rouillé, 1566, in small folio format, including part of bifolium Ee3.4. If these prove to be proof sheets or misprinted sheets it would suggest that the manuscript was probably bound, so possibly also written, in or around Lyon soon after 1566, but they could also have come from a defective copy of the 1566 book that was therefore discarded, in which case it could have been used almost anywhere and could also be a couple decades later.

With most of the fore-edge margin (including most or all of the leaf number) of 15 leaves and most or a large part of the foot margin of 2 leaves cut or torn off. With some chips, tears, scrapes and worm holes in the calf covering, but the impressions of the crown are very clear and the various impressions of the roll allow one to reconstruct it completely. A spectacular liturgical manuscript gradual (quire book for the mass), 55.5 cm tall, possibly from Lyon, perhaps with the first page substituted from an Italian gradual of the same period.

Full description available upon request.

“c[lxviii]” [= 155] (of 169)] ll. *For the texts of the chants: Cantus database* (<https://cantus.uwaterloo.ca>) and other sites in the *Cantus index* (<http://cantusindex.org>).  More on our website

anima mea dominū et omnia

que intrame sunt nomini san

cto eius. Gloria patri. Seculoz.

Ateluina

Spiritus est qui vi

uificat caro autē non pdest

qui equam. **A**le

lu ia

Spiritus e

ius orna uit. ce

to s. **A**le

lu ia

Spectacular manuscript gradual (quire book of chants for the Latin mass), 61 cm tall


17. [GRADUAL – ROMAN RITE]. [Graduale Romanum].

[Spain?], [ca. 1600?]. 1° (61 × 43 cm). Manuscript in Latin, written in black and red ink on vellum, containing about 369 chants (most of the last one lacking) for use in the second half of the liturgical year, from Easter (March/April) to the 23rd Sunday after Pentecost (October/November), so covering the complete Easter and Pentecost seasons, each chant opening with a decorated initial (6 lombardic initials on an arabesque background spanning 2 lines of music and 2 lines of text – about 15 cm). With 6 lines of music per page. Contemporary blind-tooled calf over square-edge live-sawn wooden boards. Rebacked, with a paper label (ca. 1700?) with “[Maltese cross] Missas desde|Resurr[ectio].n hasta|el Adviento”. € 6500

An extremely large manuscript gradual or graduale, the liturgical book containing the words and music of the Latin chants for the Catholic mass, used by the cantor and choir in the church, written in black and red ink, with the staff lines in red and the lombardic initials approximately alternating red and blue. It covers the period from Easter to the end of the liturgical year. The 6 large initials, each at the head of a recto page, signal major holidays in the liturgy, with chants for Easter Sunday (i), Easter Tuesday (viii), Ascension (xlvi), Pentecost Sunday (liiii), Trinity Sunday (lxxi) and Corpus Christi (lxxviii). The chants follow the order of the “ordinarium missae”, from Easter to the end of the liturgical year (before Advent), as the spine label suggests. The present manuscript may have once had a companion volume with the chants for the period from Advent to Holy Saturday (the day before Easter). Many graduals arrange the chants in two volumes for the first and second halves of the liturgical year, and many add further material following the end of the liturgical year. Graduals and antiphonaries were placed on lecterns so that the choir could gather around them to sing the chants, so they were usually large, but this one is unusually large. Based on the general style of the ornamentation in the manuscript and on the binding, we tentatively date both ca. 1600.

Lacking the final leaf 179 (Z6) and with a crease in 178 (Z5). With numerous small tears and chips, the worst a 5 cm v-shaped tear in leaf lv, and in one small lombardic initial the blue ink has partly flaked off. The calf covering the boards is scuffed and chipped, but all rolls on both boards are clearly visible and from the various impressions one can fully reconstruct both rolls. The front board has only 1 of the original (9?) bosses, at the foot; the back board has 3, at the foot and on both sides in the middle. The backstrip of the rebacking has torn open and about half is lost. A spectacular liturgical manuscript gradual (quire book for the mass), 61 cm tall, probably Spanish.

Full description available upon request.

CLXXVIII ll. *For the texts of the chants: Cantus database (<https://cantus.uwaterloo.ca>) and other sites in the Cantus index (<http://cantusindex.org>).  More on our website*

ne alle lu

Spiritus v
bi vult spi rat et vocē
eius audis allelu ia
allelu ia sed nescis un
de veni at aut quo

lxxj.

va dat alleluia allelu

In festosa
etc trinita
ia alle lu ia *tis. Introit?*

Benedicta
sit sa ncta
trinitas atque indiui
sa v ni tas confi te

*Extensive, illustrated description of magnificent Ottoman architecture
in early 20th-century Constantinople*

18. GURLITT, Cornelius. Die Baukunst Konstantinopels.

Berlin, Ernst Wasmuth (colophon: printed by W. Büxenstein), [1907]–1912. 1 text volume and 2 plates volumes. Imperial 2° (53.5 × 37 cm). With 225 illustrations in the text, including 6 printed in colour (half-tones in blue, red, green and yellow). The 2 volumes of plates, numbered I and II on the title-pages, contain 200 plates, many with multiple figures (including 6 double-page plates, one of them in colour: a chromolithograph with 6 figures A-E showing decorative floral designs in black, red, turquoise, blue-grey, green, yellow and pink, and a buff background tint) with more than 260 maps, photographs, plans and other illustrations, mostly of religious buildings. Plates volume II includes both its own title-page and a duplicate title-page for plates volume I. Original publisher's portfolios for each volume in half red cloth, printed paper sides with an illustration of the Blue Mosque (Sultan Ahmed Mosque) in red on the front board, title on the spine. Text volume and plates vol. II with red and beige striped cloth ties at the head, foot and fore-edge. € 15 000

Complete copy of the extensive, highly detailed and profusely illustrated description of Ottoman architecture in Constantinople (Istanbul). In the preface, the author emphasizes that Constantinople's architecture had never before been described and illustrated to this extent. With help from the German ambassador in Constantinople, Adolf Marschall von Bieberstein (1842–1912), Gurlitt got permission to draw and even photograph not only the exteriors, but even the interiors of mosques. This almost unique opportunity for a non-Islamic person from Germany more-or-less predetermined the main subject of his work: the study of Ottoman architecture for religious buildings.

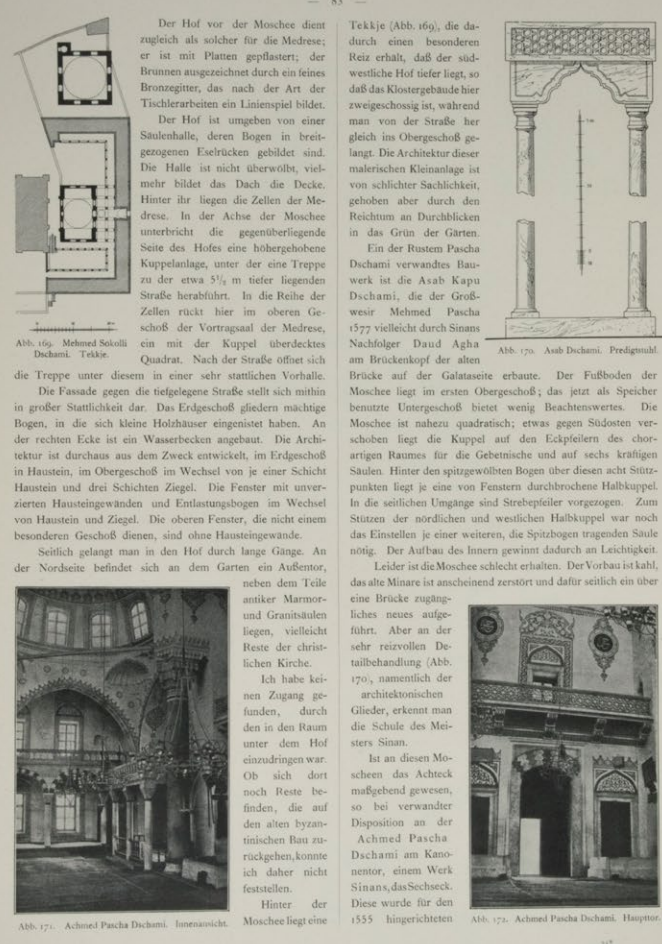
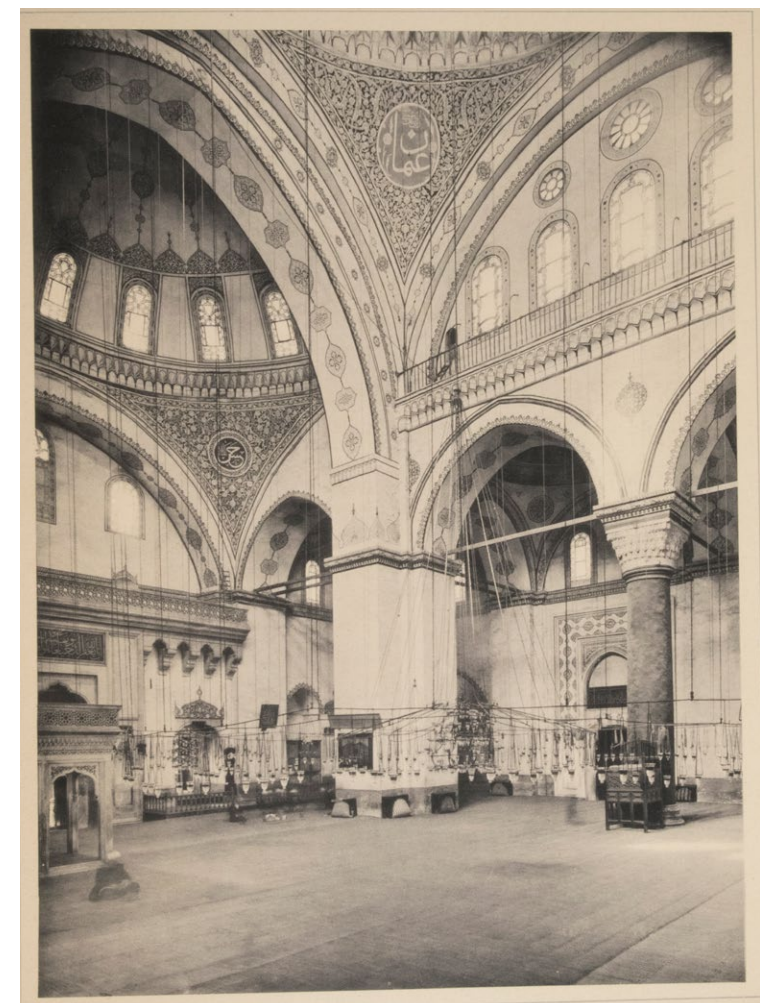


Constantinople/Istanbul served as an imperial capital city for almost 1600 years, under the Byzantine Roman Empire to 1453 and the Ottoman Empire from 1453 to its fall in 1922. The city was and remains an internationally important economic, cultural and historical centre and, partly as a result, contains magnificent examples of Ottoman architecture. These examples include the Hagia Sophia Grand Mosque, the Golden Gate, the Hagia Irene Byzantine church (one of the few churches in Istanbul that has not been converted into a mosque), the Topkapi Palace and the Sultan Ahmed Mosque (or Blue Mosque). The illustrations of these buildings and sites vary from floor plans and architectural cross-sections to scenic photographs.

There are six different figures numbered 15a, but none numbered 34e. In spite of these irregularities, the present copy clearly contains all plates in the list plus the one that was accidentally omitted from the list. Most copies are bound in two volumes, each with some plates and with the text in one or divided between the two, but the present copy has the plates in 2 numbered portfolios and the text in a separate unnumbered portfolio, which the title-pages show was the publisher's intention. Furthermore, the singleton leaves and bifolia in all three volumes are preserved loose in the original publisher's portfolios with the image of the Blue Mosque (Sultan Ahmed Mosque) in red, while it appears in black on the wrappers of most copies. The present work is quite scarce and difficult to obtain, especially a complete copy in the original portfolios; the last complete copy (not in the original portfolios) sold at Sotheby's in 2002 for 13,150 British pounds. With manuscript roman numerals in pencil in the margins of the 200 plates, corresponding to the leaf numbers in the list of plates. The portfolios are somewhat worn, the back board of plates vol. II detached and the brown cloth ties of plates vol. I probably replaced the original ones. Many text leaves and plates are somewhat browned along the edges (very rarely in the image area), where some are slightly frayed. Overall in good condition.

Text volume: [I], [I blank], [I], [I blank], 108, [4] pp.; plates volumes: [I], [I blank], [I], [I blank] pp. plus 97 plates (2 double-page); [I], [I blank], [I], [I blank] pp. plus 103 plates (4 double-page). *Atabey* 545; *Bibliography of art and architecture in the Islamic world*, vol. 1 p. 261, no. 7391; *Sotheby's*, 28 May 2002, lot 537; not in *Blackmer*.

🔗 More on our website



*A detailed report of an exercise by Dutch military engineers,
experimenting with mines to blow up fortifications in 1827*

19. [MANUSCRIPT – MILITARY ENGINEERS]. HENNEQUIN, Johan Jacobus. Bataillon mineurs en sappeurs. Exercitie polygoon van 1827. Algemeen verslag en aanteekeningen betreffende de werkzaamheden, in het hoofd dezes vermeld.

[preface signed:] Grave, 1 October 1828. Folio. Manuscript written in brown ink in a fine legible pointed-pen script hand, with 1 folding leaf containing multiple geometric figures and construction drawings, and 6 larger folding leaves (fortification plans, sections, etc. 5 assembled from 2 sheets each, the other from 1.5 sheets, 48.5 × 65.5 cm to 52.5 × 82.5 cm as assembled) with hand-drawn and partly hand-coloured designs for the fortifications at Grave used in the military exercise. All 6 folding leaves are signed by the artist “B. van den Heelen” and later checked and signed by J. J. Hennequin. Contemporary brown sprinkled paper (black and brown) over boards. € 1950

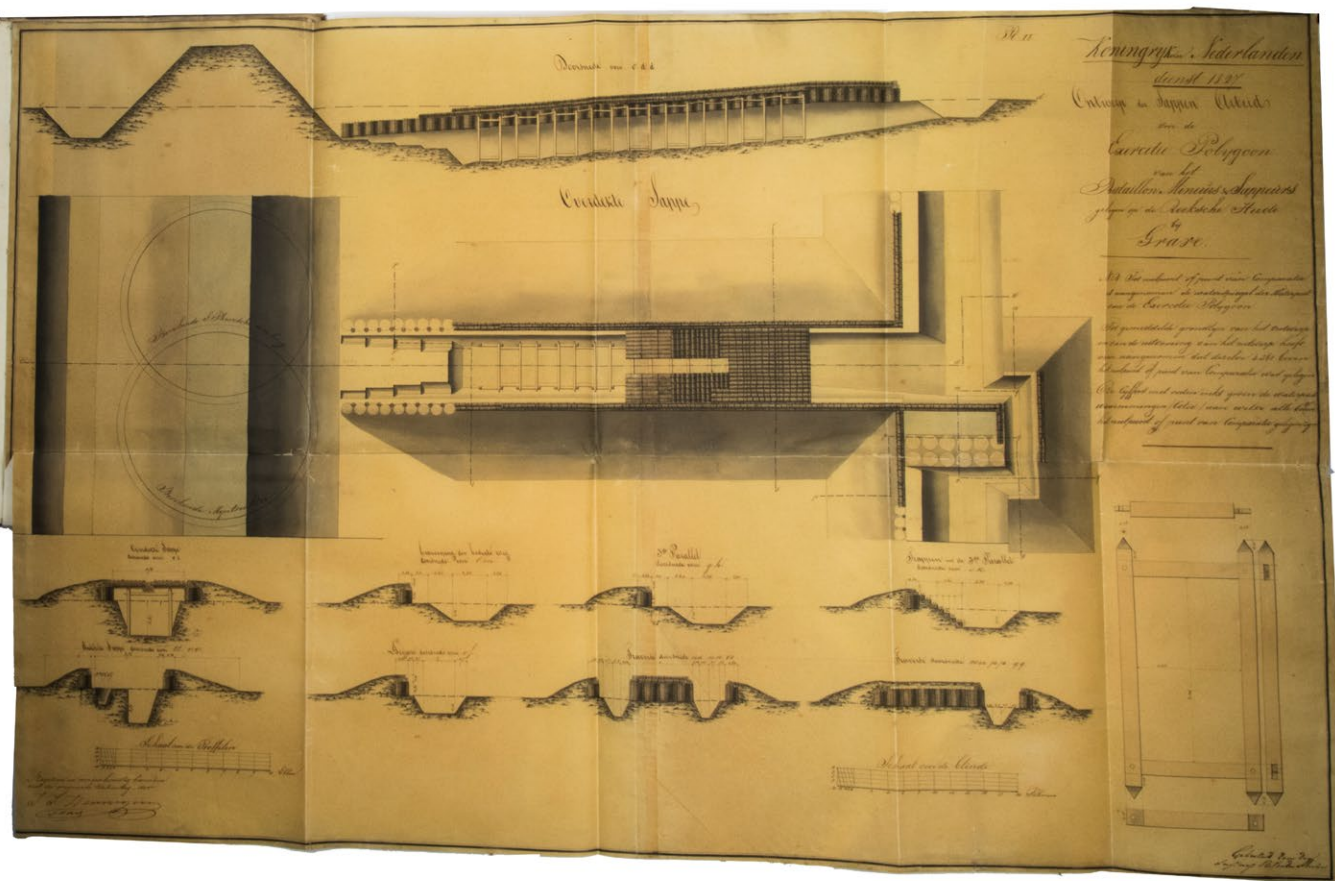
A manuscript report on an experiment with mines, carried out during a military exercise in 1827 by the Dutch military engineers, specifically the battalion of miners and sappers (combat engineers). The exercise took place near the fortified city of Grave and the goal was to calculate and test what size, number and placement of mines would be necessary to undermine certain fortifications and to discover methods to further improve existing fortifications so that they could withstand similar attacks. Existing forts with bastions proved to be vulnerable and were transformed into polygonal forts,

The Dutch were not the only ones researching and developing the optimal designs for fortifications and the mines with which to destroy those of the enemy, the French general, mathematician and engineer Lazare Carnot (1753–1823) had published his theories on and designs for fortifications in 1810 with the title *Traité de la défense des places fortes*. The introduction of the present report notes that the author, Johan Jacobus Hennequin, put Carnot’s theories and designs to the

test against the findings of the 1827 military exercise. Hennequin (1796–1880) was a lieutenant adjutant with the miners and sappers, who was responsible for taking notes and writing this report, while the actual calculations used in constructing the mines were the work of a lieutenant colonel of the same battalion, Abraham Eichholtz (1771?–1846). While the text leaves are written on laid paper, the 7 folding leaves of drawings are on wove paper.

Boards show slight signs of wear, spine has been professionally restored, handwritten title plate on the front board “Baton. Mins. & Sapps. Exercitie Polygoon van 1827 Algemeen verslag en aanteekeningen betreffende de werkzaamheden in het hoofd dezes gemeld opgemaakt door J. J. Hennequin 1e Lt. adjud: dienende bij genoemd Bataillon”; small white label around the head of the spine with a Danish library stamp, red label on the front paste-down (a message in Danish asking readers to be careful in handling the book), shelf mark(?) in brown ink on the front paste-down “VIII d No. 35.”, handwritten title-page with two Danish library stamps. The 6 folding leaves are browned (oiled for tracing?) and show some tears along the folds, mostly restored. Otherwise in good condition.

[6], 80 pp.  More on our website



THE
INDIA DIRECTORY,

OR,
DIRECTIONS FOR SAILING
TO AND FROM THE

EAST INDIES,
CHINA, AUSTRALIA, AND THE INTERJACENT PORTS
OF
AFRICA AND SOUTH AMERICA:

ORIGINALLY COMPILED FROM
JOURNALS OF THE HONOURABLE COMPANY'S SHIPS,
AND FROM
OBSERVATIONS AND REMARKS,
RESULTING FROM THE EXPERIENCE OF TWENTY-ONE YEARS IN THE NAVIGATION OF THOSE SEAS.

BY
JAMES HORSBURGH, F.R.S. R.A.S. R.G.S.

CORRESPONDING MEMBER OF THE IMPERIAL ACADEMY OF SCIENCES, ST. PETERSBURG; AND OF THE ROYAL SOCIETY OF NORTHERN
ANTIQUARIES, COPENHAGEN; HYDROGRAPHER TO THE HONOURABLE EAST-INDIA COMPANY.

"They that go down to the sea in ships, that do business in great waters; these see the works of the Lord, and his wonders in the deep."
PSALM CVII. 23, 24.

VOLUME FIRST.

SIXTH EDITION.

LONDON:
WM. H. ALLEN & CO.,
Booksellers to the Honourable the East-India Company,
7, LEADENHALL STREET.
1852.

*Extensive directory providing essential information for
navigating in the Southern and Eastern Hemispheres*

20. HORSBURGH, James. The India directory, or, directions for sailing to and from the East Indies, China, Australia, and the interjacent ports of Africa and South America ... Sixth edition.

London, Wm. H. Allen & Co. (back of title-pages: printed by Cox and Wyman), 1852. 2 volumes. Large 4° (29.5 × 23 cm). Contemporary green cloth, title in gold on spine. € 7500

Revised and expanded sixth edition of a massive navigational directory, with exhaustive information on sailing routes, winds and other weather conditions such as monsoons, coasts, cities and their ports across most of the Southern and Eastern Hemispheres. It is chiefly compiled from recent journals of ships employed by the East India Company, by James Horsburgh (1762–1836) hydrographer and chart maker to the Company. "As hydrographer Horsburgh was primarily responsible for supervising the engraving of charts sent back to London by marine surveyors in India and ordered by the company to be published, and for examining the deposited journals of returning ships for observations which would refine the oceanic navigation charts currently in use, besides other duties of provision of information laid on him by the court" (Cook). The fifth edition had already added much information on the coast of Arabia, the Gulf, the Indus River and the Maldives. The present sixth edition expands the fifth further, particularly containing important new sailing directions, from the surveys of officers of the East India Company. Eight editions appeared between 1809 and 1864 before Findlay's *A directory for the navigation of the Indian Ocean* (1869) superseded Horsburgh's work.

With two (illegible) owner's inscriptions on the front endpapers of the volume 1, one repeated on the front endpapers of volume 2. In both volumes the endpapers are blind-stamped with the stamp of "J. Omer". Bindings a little worn around the spine and edges and somewhat stained, some foxing throughout in both volumes, some leaves a little browned, the first few leaves of vol. 2 browned and somewhat water stained, the half-title of vol. 2 with a vertical crease, but overall still in good condition.

XIV, XXXIV, [2], 650; VIII, "890" [=880] pp. Cf. *Cat. NHSM*, p. 73 (5th ed.); *Sabin* 33047 (5th ed.); for the author: Cook, "Horsburgh, James (1762–1836)", in: *ODNB* (online ed.).  More on our website

Dutch translation of the first schoolbook for geography to be used in Europe

21. HUBNER, Johann. Kort begriip der oude en nieuwe geographije; zijnde eene beknopte onderwijzinge der land en kaartkennis; verhandeld in een beschrijvinge der geheele vlakte des aardboodems ... Met een korte schets, tot kennisse der globe. Deze tweede druk, merkelijk verholpen; met ... aanwijzing der beste landkaarten ...

Amsterdam, Nicolaas ten Hoorn, 1711. 8°. With Ten Hoorn's woodcut device on the title-page (incorporating a NTH cypher monogram, woodcut initials and tailpieces. Contemporary vellum. € 1950

Second enlarged edition of the Dutch translation of Johann Hubner's popular *Kurtze Fragen aus der alten und neuen Geographie*, first published in Leipzig in 1693, followed by 16 editions during his life. Nicolaas ten Hoorn also published the first edition of the Dutch translation, in 1707. Further editions followed in 1722, 1729 and 1737, the last two published by Van Poolsum in Utrecht. As the earliest schoolbook for geography in Europe, it proved very popular and was also translated into French, Italian, Swedish and Russian

Johannes Hübner (1668–1731) attended the university of Leipzig, where he had received his master's degree in 1691 and then gave lectures in history, geography and poetry. In 1694 he moved to Merseburg, where he became the rector of the gymnasium for 17 years, before taking over the "Johanneum" in Hamburg in 1711. In 1704 Hübner published the first large German encyclopedia, entitled *Reales Staats-, Zeitungs- und Conversationslexikon*, which was followed by the volumes *Curieuse Natur-Kunst-Gewerk und Handlungs-Lexicon* in 1712.

Hübner was known as a committed teacher and rendered outstanding services to geographic and religious education. With his *Questions and answers to geography* (*Kurtze Fragen aus der alten und neuen Geographie*), European schools began to teach the subject of geography in a modern way for the first time in schools.

With an owner's inscription on the first endleaf: "Dezen Boek hoort toe aen Jo. Deckers 1828". Binding dust-soiled, some occasional stains, but otherwise in good condition.

[52], 766, [56] pp. ADB, 13 (1881), pp. 267–269; Walter Sperling, "Kurtze Fragen über Amerika, gestellt von Johann Hübner: ein Beitrag zur Geschichte eines geographischen Schulbuches und seiner Rezeption", in: *Internationale Schulbuchforschung*, 14 (1992), pp. 415–436. [More on our website](#)

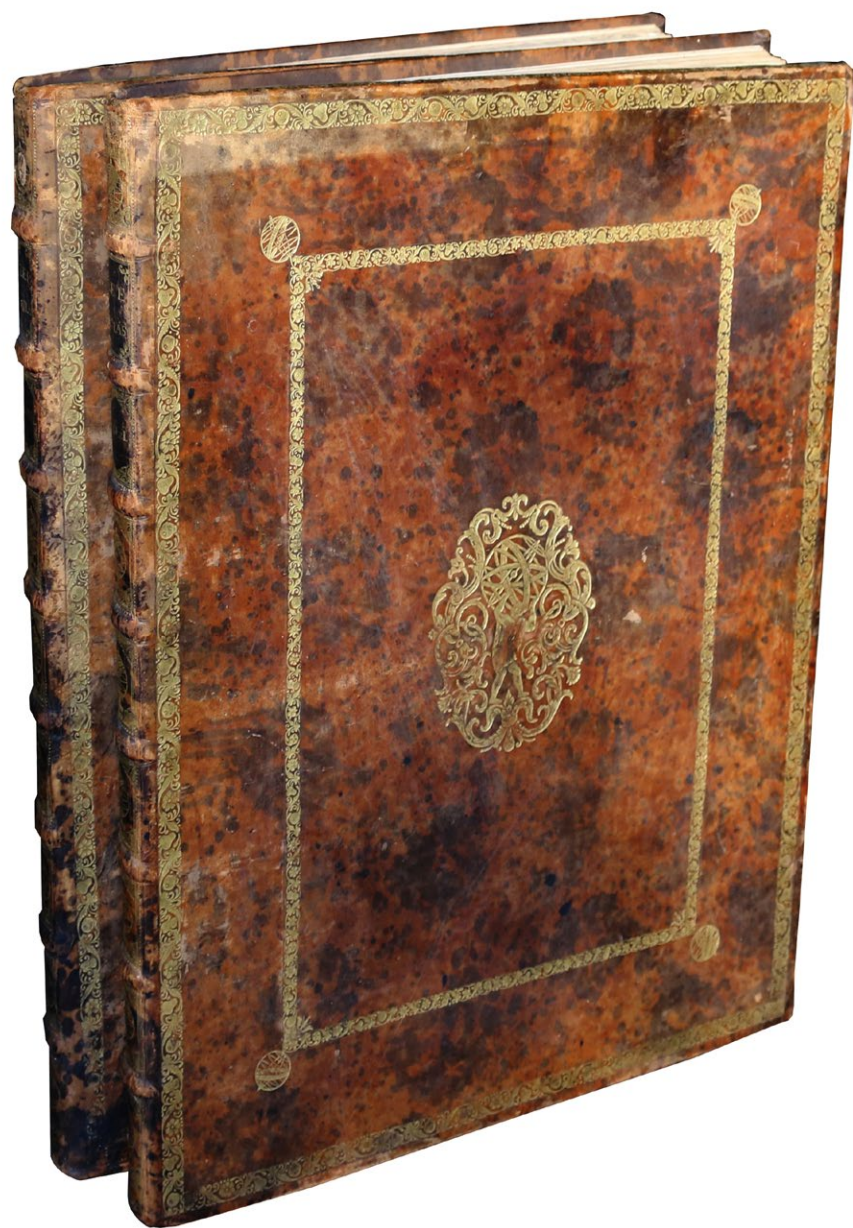


The most spectacular marine atlas ever published: a magnificent copy, beautifully bound by the important Amsterdam Double Drawer Handle Bindery, with noble provenance

22. JAILLOT, Hunter and Pierre MORTIER. Neptunus, de Fransche, of nieuwe atlas van de zee-karten, opgenomen en gegraveerd door uitsrukkelyke order des Konings, tot het gebruik van zyne zeemachten ... Overgezien ... door de Heeren Pene, Cassini, en anderen. = Zee atlas tot het gebruik van de vlooten des Konings van Groot Britanje ... – Vervolg van de Neptunus, of zee atlas van de nieuwe zee-karten; opgenomen door uitdrukkelyke order der Koningen van Portugaal ... En in't light gebraght door de sorge van wylen d'Heer d'Ablancourt ...

Amsterdam, Pieter Mortier, 1693–1700. 3 parts in 2 volumes. Double Elephant 2° (65 × 52.5 cm). With richly engraved allegorical frontispiece by Jan van Vianen, large engraving of a sailing ship on title-page, engraved plates include scales of various units, an admiral's ship and a series of 18 numbered ships, 12 plates of flags, double-page nautical chart of the world, and 29 double-page nautical charts of the coasts of Europe; beautiful engraved frontispiece by Romeyn de Hooghe, large engraving of a sailing ship on title-page and 9 full-page and double-page nautical charts of the coasts of the English Channel, including a splendid large folding chart of the coasts of the Mediterranean with a large number of views and plans of the Mediterranean towns in the borders by Romeyn de Hooghe in the second part; and the engraved coat-of-arms of Amsterdam on title-page, the winds, and 34 mostly double-page nautical charts of the coasts outside Europe (including Africa, Asia and America) in the third part, all engravings, including the vignettes on title-pages, the scales and the winds, all magnificently coloured and highlighted in gold throughout by a strictly contemporary hand. Bound by the Double Drawer Handle Bindery (1697–1742?), the most important Amsterdam workshop of the 18th century, in richly gold-tooled calf of which four motives or stamps are identified as being used by the Double Drawer Handle Bindery: both rolls on the boards with flowering foliage and flowers, the centrepiece showing Atlas staggering under the weight of a celestial globe and the four corner pieces and the stamps (with a loosely stamped supporting base) in the fields on the spine, being small globes. € 450 000






First edition of undoubtedly the most beautiful and most spectacular nautical atlas of the 17th century, a complete and unusually well-preserved copy with a noble provenance: the engravings coloured for the publisher and highlighted in gold, bound in the publisher's decorative gold-tooled mottled calf. "The 'Neptune François' and its second part 'Cartes marines à l'usage du Roy de la Grande Bretagne' was the most expensive sea-atlas ever published in Amsterdam in the 17th century. Its charts are larger and more lavishly decorated than those of any preceding book of this kind. For the engraving and etching Mortier had recruited the most qualified artists ... In 1700, Mortier brought out a third volume with charts of the outer-European waters, of French origin edited by N. P. d'Ablancourt: 'Suite de Neptune François'. Apart from the first volume which had a second edition in 1703, none of the atlases was republished. This magnificent work was intended more as a show-piece than something to be used by the pilots at sea" (Koeman). The second part was engraved by Romeyn de Hooghe, the prolific late Dutch Baroque painter: "This volume is usually bound together with the first part, the 'Neptune François'. It only contains nine large charts, but this small number represents the most spectacular type of maritime cartography ever produced in 17th century Amsterdam" (Koeman).

In addition to the charts called for by the table of contents, part one has a fine world map (Shirley 559). The 3 plates of ships listed at the beginning of the table will be found in part 3, which therefore has 19 plates of ships instead of the 18 called for by the table and the 12(!) mentioned by Koeman. Hardly any browning or foxing; a few light creases in the gutter margin. As usual the copper green colouring in volume one has turned into a brownish hue and caused acidic damage to a few small patches in six maps.

Extremely rare: the last comparable copy on the market was the Wardington copy, sold at Sotheby's in 2006 (lot 318), where it commanded £209,600 (also boasting a noble German provenance, with the colouring and binding like ours).

From a southern German castle library with small 18th-century bookplate pasted to verso of both engraved titles; old shelfmark pencilled on the inside of the boards. Bindings only slightly worn.

Koeman, M. Mor 3, 6 & 8; cf. Pastoureau, Neptune Ba. For the binding: Storm van Leeuwen. Dutch decorated bookbinding in the eighteenth century, pp. 228–284 (here used IX, X, F, 115).  More on our website



Complete first edition of Kluit's history of the government of the Dutch Republic to 1795


23. KLUIT, Adriaan. Historie der Hollandsche staatsregering, tot aan het jaar 1795. Of geschied – en staatkundig onderzoek, in welken zin de staten van Holland, gedurende de republikeinsche regering, zijn geweest de wettige souvereine vertegenwoordigers van 't gansche volk van Holland, of der geheele natie.

Amsterdam, Wouter Brave 1802–1805. 5 volumes. 8°. With one folding plate, in vol. 1 between pp. 462 and 463. Contemporary gold-tooled mottled calf, red spine labels lettered in gold, green ribbon markers. € 1750

The first and only edition of Adriaan Kluit's constitutional history of the Dutch Republic to 1795. Kluit (1735–1807) was a renowned historian, lecturer and from 1778 on, with the exception of the years 1795–1802, a professor of Dutch History at Leiden University. He was famous for his use of medieval and other primary sources in writing his history of Holland and Zeeland: *Historia critica comitatus Hollandiae et Zeelandiae* (1777–1782). Kluit strongly opposed the “Patriots” and supported the princes of Orange as stadtholders, beliefs that led the University to ouste him from his post after the Batavian Revolution in 1795, but they reinstated him in 1802. He wrote the present constitutional history during this “hiatus” as a more objective adaptation of his previous work: *De souvereiniteit der Staten van Holland*, in which he criticises the constitutional principles of the Patriots. Kluit died as one of more than 150 victims of the disastrous accidental gunpowder explosion in Leiden in January 1807.

From the library of Jan Willem Six van Vromade (1872–1936) at his country house Hilverbeek.

Some minor signs of use on the boards, not affecting the integrity of the binding, and very slight discoloration of the top edges, marbled endpapers and a small tear in the final endleaf in vol. 2, overall in very good condition.

12, 520; [I], [I blank], 547; [I], [I blank], 556; IV, 630; [I], [I blank], [I], [I blank], 652 pp. *De Buck* 6868; *Nijhoff, Bibliotheca historico-Neerlandica*, 549. cf. *NNBW III*, 696–698.  More on our website



Seminal guide to the East and West Indies, with 42 double-page and folding plates, including 6 maps, all engravings beautifully coloured by a contemporary hand

24. LINSCHOTEN, Jan Huyghen van. Histoire de la navigation ... aux Indes Orientales ... Avec annotations de B. Paludanus, ... Troixiesme edition augmentee.

Including:

LINSCHOTEN, Jan Huyghen van. Le grand routier de mer, ...

[**LINSCHOTEN, Jan Huygen van**]. Description de l'Amerique & des parties d'icelle, ...

Amsterdam, Evert Cloppenburg, 1638. Folio (32.5 × 21 cm). With 3 title-pages (2 from the same full-page engraving and 1 letterpress with an engraving of a ship in a cartouche with 4 inset city views), a nearly full-page engraved portrait of the author in a cartouche with 4 inset views, 42 engraved plates including 6 maps (31 double-page & 11 larger folding). All plates coloured by a contemporary hand. Near contemporary mottled calf, gold-tooled spine. € 275 000



A hand-coloured copy of the third French edition of Linschoten's classic illustrated guide for travellers to the East and West Indies, termed by Lach "the most important of the first-hand accounts published independently of the great travel collections" (1.198). No other book contained so much useful intelligence on the East and West Indies. Unhindered by the censorship that constrained writers from the Iberian peninsula (details of seas and coasts in Asia and the Americas were military secrets), he included such information as sailing directions, physical descriptions of countries, and statistics on commerce and trade. The work was held in such high regard that for nearly a century, every Dutch ship sailing to Africa and Asia carried a copy of a Dutch edition of Linschoten. The 42 plates (11 large folding) are especially noteworthy, including 6 maps and several bird's-eye views, many with coats of arms of the regions shown and of the colonial powers that controlled parts of them.

Although the work contains valuable reconnaissance for the New World, the material on India and the East Indies is the most valuable, being the fruit of the author's own observation. In the service of the Portuguese, Linschoten spent five years in Goa (1583–1588/89), making numerous visits to other parts of India.



He was thoroughly immersed in Indian culture and the complex relations between the Portuguese colonial apparatus and indigenous peoples. Highlights include a first-hand descriptions of the caste system, political structures, business practices of the Banyas, and exotic natural phenomena.

The text is divided into three parts. The first part covers the East Indies and East Africa, including regions as far east as Japan. The second describes the navigation along the coasts of West Africa around the Cape of Good Hope to Arabia, together with some coasts in the New World. The third book is devoted to North America, the Caribbean and Brazil.

About 4 sheets slightly browned and a few others with spots or minor foxing, a tear repaired in the title-page to part 3 (not affecting the text or engraving), one plate was cut and reattached at an early date and a few others show very minor browning or small tears where the folds cross, the corner of one leaf torn off (without loss of text) and a few other minor marginal defects, but still generally in very good condition, with the colouring rich and in good condition. The boards are slightly rubbed and the head and foot of the spine expertly restored, but the binding is still in good condition. A seminal work on navigation to the East and West Indies that opened up exploration to explorers outside Spain and Portugal.

[8], 206 pp.; [4], 181, [1 blank]; [1], [1 blank], "86" [= 80], [2 blank] pp. *Alden & Landis* 638/37 (8 copies); *Lach, Asia in the making of Europe I*, pp. 196–204 & 482–490; *Palau* 138584; *Sabin* 41373 & 28266; *STCN* (3 copies); *Tiele, Bibl.* 686–688.

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*Jan Luyken's beautifully hand coloured picture bible,
in an attractive binding by the French master-binder Louis Guétant*

25. LUYKEN, Jan. Afbeeldingen der merkwaardigste geschiedenissen van het Oude en Nieuwe Testament, in het koper gebragt door den vermaarden en kunstryken Jan Luiken.

Amsterdam, H. Keyzer, H. Gartman and W. Vermandel, 1790. Large 2° (55 × 34.5 cm). With a small vignette depicting the baby Jesus in his manger surrounded by Mary, Joseph and others on the title-page, followed by a set of 62 double-page hand coloured engravings of biblical scenes by Jan Luyken. 19th – or early 20th-century gold-tooled brown calf, each board with 4 ornamental corner pieces in a triple fillet frame.


With an ornamental roll on the 6 raised bands, floral decorations in a frame of double fillets in the spine compartments, the title, year and names of the engraver and binder lettered in gold on the spine, marbled endpapers.

€ 65 000

Beautifully hand-coloured picture bible, containing 62 detailed, double-page engravings depicting scenes from both the Old and the New Testament. This includes an engraved title-page (plate no. 1: “Icones Biblicæ Veteris et N. Testamenti. Figures du Vieux et du Nouveau Testament”). 61 of the 62 plates were engraved and signed by the renowned Dutch engraver, illustrator and poet Jan Luyken (or Johannes Luiken, 1649–1712), while the plan of Jerusalem (plate no. 35) is signed by J.H. Coccejus.

The plates are captioned in Dutch and French, and are prefaced by a letterpress title-page, a notice praising the publication of the present edition and an index of the plates, all in Dutch. It is very rare to find the complete set, beautifully hand coloured and in great condition presented as a picture bible. The present collection of double-page engravings was bound (or rebound) at the end of the 19th or beginning of the 20th century, by French master-binder Louis Guétant, whose name also appears in gold lettering near the foot of the spine. Guétant (1848–1936) was a renowned bookbinder from Lyon and was president of the “Chambre Syndicale de Reliure de Lyon” (the trade union for bookbinders and similar and related occupations in Lyon).

The binding shows very slight signs of wear around the edges of the spine and boards; internally very slightly soiled, only along the edges of the margins and never affecting the plates. This collection of beautifully hand-coloured, double-page biblical engravings is otherwise in very good condition.

[1], [1 blank], [2] pp. and 62 double-page plates. *Poortman, Bijbel en prent II, p. 131; Van Eeghen & Van der Kellen II 429 (pp. 658–669); cf. Delaveau & Hillard, Bibles imprimées 1339 (earlier ed.); WorldCat (1729 ed.); not in Klaversma & Hannema.*  More on our website





PRINT-VERBEELDINGEN DER HISTORIEN DES OUDEN EN NIEUWEN TESTAMENTS. T. AMSTERDAM. by J. COVENS en C. MORTIER.

One of the fullest descriptions of life in Sana'a and Turkish-occupied North Yemen


26. MANZONI, Renzo. *El Yèmen. Tre anni nell'Arabia felice. Escursioni fatte dal Settembre 1877 al Marzo 1880.*

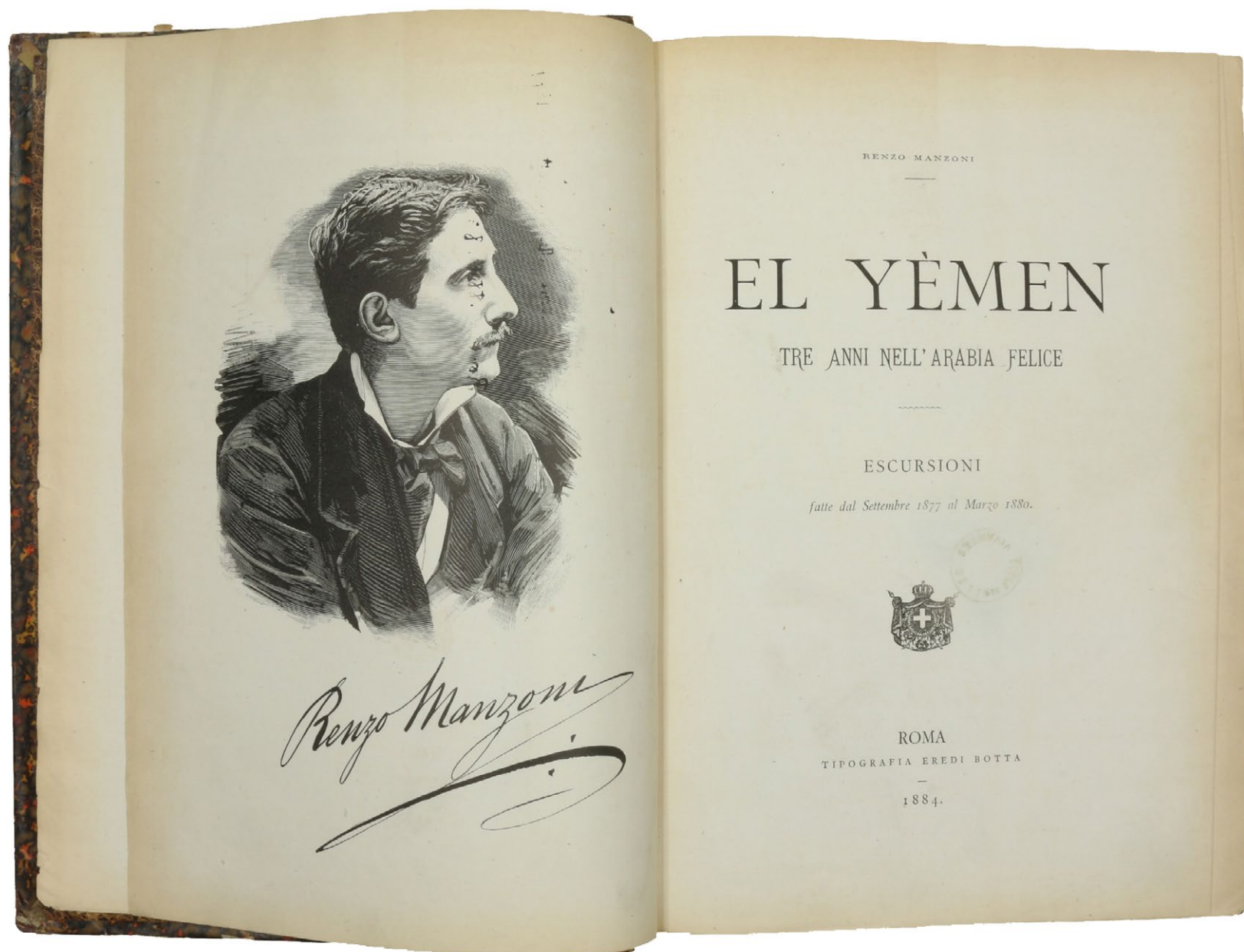
Rome, Botta heirs, 1884. 8°. With a frontispiece portrait, 21 plates (including 7 double-page sized; the last single-page plate included in pagination), 2 folding colour-printed maps of Yemen, folding plate of the game "abdùr", folding coloured plan of Sana'a, folding view of Sana'a, folding view of Aden, as well as numerous woodcut illustrations in the text. Contemporary half calf over marbled boards with blind-stamped spine and gold-stamped spine-title. Marbled endpapers. € 2500

Rare first edition of a richly illustrated account of Yemen, without doubt "one of the fullest descriptions of life in Sana'a and Turkish-occupied North Yemen" (Auchterlonie) ever published. The Italian explorer Manzoni (1852–1918) spent three years travelling in Yemen, including an entire year in Sana'a, his "citta bellissima". He "investigated the city more thoroughly and described it more vividly than any of his predecessors ... also, he was the first to draw a map of the city" (cf. Henze). The illustrations include pretty views of Sana'a and Aden, as well as portraits of the local population.

Library stamp of the Paris École des Langues Orientales Vivantes on the title-page, somewhat rubbed. Marked as a duplicate in red pencil on the blank recto of the frontispiece. Extremities very slightly rubbed; some remnants of ink stains on the frontispiece; minor browning to margins throughout; last folding map with small tears (repaired).

[8], vi, [2], 446 pp. *Auchterlonie* 138; *Henze* III, 366.

 More on our website



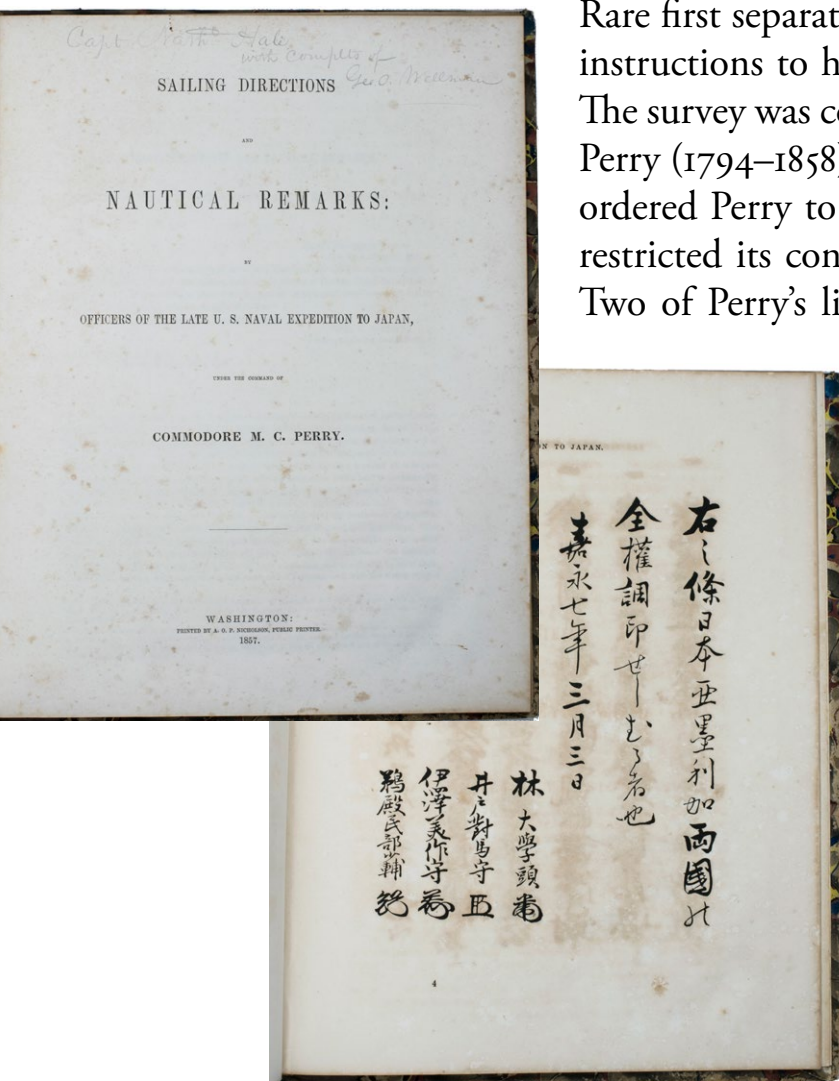
*First edition of a report from Commodore Perry's expedition
containing directions for U.S. merchant ships navigating the coasts of China and Japan*

27. MAURY, William Lewis & Silas BENT. Sailing directions and nautical remarks; by officers of the late U.S. naval expedition to Japan, under the command of Commodore M.C. Perry.

Including (with a divisional title): Fac-simile of the original treaty with Japan, with the English version.

Washington, A.O.P. Nicholson, public printer, 1857. Large 4° (ca. 29.5 × 23 cm). With a large folding map of the coast of China and of the Japanese and other islands, including the Marianas and the Philippines; and the facsimile of the 14-page treaty in Japanese printed on both sides of 7 integral leaves, with the English text printed letterpress on both sides of the following leaf. Original publisher's half purple cloth, Spanish-marbled paper sides (grey with red, blue, black, yellow and white veins), letterpress paper label with the title in a built-up decorative border on the front board: "Sailing directions for the coasts of Japan and China".

€ 2500



Rare first separately published edition of a report containing the results of a survey of Japanese waters, providing information and instructions to help mariners recognise landmarks and navigate around the coasts of China, Japan and the surrounding islands. The survey was conducted during a diplomatic and military expedition of the U.S. navy under the command of Commodore M.C. Perry (1794–1858). This expedition, also known as the Perry Expedition, took place in 1853/54. The U.S. president Millard Fillmore ordered Perry to sail to the Tokugawa Shogunate to establish more favourable diplomatic and trade relations with Japan (which restricted its contact with foreign powers) and surrounding nations and thus end the sakoku, Japan's isolationist foreign policy. Two of Perry's lieutenants wrote the report: William Lewis Maury (1813–1878) and Silas Bent (1820–1887). Bent served aboard

Perry's flagship the "Mississippi", and a note at the beginning of the report (page 3) indicates that he wrote the majority of the general remarks and directions, which were then compiled by Maury. The treaty between Japan and the United States of America, attempting to establish peace, amity and a trade agreement between the two nations, follows the report, first the Japanese text in facsimile, then the English text, printed letterpress. Perry first published this short report for the benefit of mariners in the previous year at the end of volume II of the three-volume history of the expedition, written by F.L. Hawks, *Narrative of the expedition of an American squadron to the China Seas and Japan* (1856). They wrote it under the supervision of Perry himself, who funded the publication with the money he received as a reward from the U.S. government for his work in Japan.

The binding is virtually identical to that of the Harvard copy, clearly as published. Owner's inscription on the back of the first flyleaf in brown ink: "Capt. Nath. Hale, Ship 'Sancho Panza' Boston, May 24, '60. With the complts of G. O. Wellman." and at the top of the title-page in pencil "Capt. Nath. Hale with Complts of Ge. O. Wellman". Binding shows signs of wear around the corners, some foxing throughout, some browning on the pages of the treaty in Japanese. The folding map is somewhat stained and browned. Otherwise in good condition. First edition of an important U.S. government source for U.S. relations with Japan, including the facsimile peace treaty.

22, [2], 14, [2] pp. *WorldCat* 432980718 (1 copy); cf. *Cordier Japonica* 513; *Sabin* 30967 (both for the 1856 *Narrative*); about Silas Bent: *Dictionary of American naval fighting ships*, vol. 6, p. 505; *The United States in Asia: a historical dictionary*, p. 41. More on our website

*Beautifully contemporary hand-coloured copies
of Maria Sibylla Merian's masterpieces on the Surinam
and European insects and their plants bound together*



28. MERIAN, Maria Sibylla. Over de voortteeling en wonderbaerlyke veranderingen der Surinaamsche insecten, waar in de Surinaamsche rupsen en wormen, met alle derzelver veranderingen, naar het leeven afgebeeld en beschreeven worden, zynde elk geplaatst op dezelfde gewassen, bloemen en vruchten, daar ze op gevonden zyn, beneffens de beschryving dier gewassen. Waar in ook de wonderbare padden, hagedissen, slangen, spinnen en andere zeltzaame gediertens worden vertoont en beschreeven. ...

Amsterdam, Jean Frederic Bernard, 1730. With an engraved frontispiece by J. Oosterwijk after F. Ottens, with an engraved title vignette and 72 full-page plates of Surinam insects, caterpillars, butterflies, worms, toads, lizards, snakes, spiders, shells, tadpoles and frogs, all coloured by a contemporary hand.

With: (2) **MERIAN, Maria Sibylla; Jean MARRET (add.).** De Europese insecten, naauwkeurig onderzocht, na 't leeven geschildert, en in print gebragt door Maria Sibilla Merian, ...

Amsterdam, Jean Frederic Bernard, 1730. Title-page in red and black with an engraved title-vignette by B. Picart and 185 engravings of flowers and insects, each printed from a separate plate, including 184 printed on 47 inserted leaves (3 or 4 engravings to one leaf) and one plate printed at the end of the letterpress text, all coloured by a contemporary hand.

2 works in 1 volume. Imperial 2° (ca. 53.5 × 37 cm). Contemporary calf, gold-tooled spine with red morocco spine label with the author's name in gold, red and blue sprinkled edges. Preserved in a modern slipcase. € 180 000

The most important works, in Dutch, of Maria Sibylla Merian, the most famous female artist for natural history in the 17th and 18th centuries, on Surinam and European insects, both coloured by a contemporary hand. Maria Sibylla Merian (1647–1717) was a German-Dutch painter of plants, flowers and insects. She was the first to systematically draw insects together with the plants they eat and she is also known for the fact that she was the first to depict the different stages of the metamorphosis of caterpillars into butterflies.

The present volume includes Merian's famous and seminal work on Surinam insects, first published in 1705 as *Metamorphosis insectorum Surinamensium* in both a Dutch and a Latin edition. In 1699 she went to Surinam to study insects and butterflies, including caterpillars, but an illness forced her to return in 1701. The *Metamorphosis insectorum Surinamensium*, based on the notes and drawings she made there contains beautifully executed full-page plates, showing insects and other animals together with the plants and flowers that they eat, which she studied during her stay in Surinam. It includes caterpillars and butterflies and their metamorphosis, worms, toads, lizards, snakes, spiders, shells and the metamorphosis of tadpoles into frogs. It is her most famous and in many ways most important work because she was the first to show the then unknown metamorphosis of butterflies and beetles from Surinam and because it also showed other animals besides insects and plants, such as iguanas and snakes.

The other work in the present volume, Merian's account of European insects, is as interesting as that on Surinam insects, and similarly shows the insects and butterflies with the many flowers and other plants they eat. Its plates are somewhat smaller, printed 3 or 4 to a leaf. These are the most complete editions of Merian's works on these subjects. Altogether a highly interesting volume, combining Merian's innovative entomological and botanical research with her talent for drawing in two highly informative and beautifully illustrated works.



Binding restored around the spine and at the corners. With some minor occasional spotting or thumbing and some insignificant foxing. Ad 1 with the upper right corner of the frontispiece repaired, some minor off-setting of the colouring of plate 1 to the facing text leaf, a slight vertical crease in the dedication leaf and plate 3, two very small marginal tears repaired in pp. 47–48 and with plate 35 printed upside down. Ad 2 with a small marginal tear in pp. 47–48 (not affecting the text), some minor off-setting of the colouring of plate xcvi to the facing text leaf, some slight creases in the leaf with plates cxiii–cxvi, pp. 85–86 with 2 holes repaired (barely affecting the text). Overall a very good copy of Maria Sibylla Merian's botanical and entomological masterpieces, with all plates coloured by a contemporary hand.

[10], 51, [1 blank] pp.; [4], 84 pp. Ad 1: Dunthorne (in note of the 1719 Latin ed.); BM NH, p. 1290; Horn & Schenkling 14992; Hunt 484; Landwehr, Coloured plates 130; Nissen BBI 1341; STCN 297296914 (6 copies of which 3 complete); cf. Pritzel 6105 (other ed.); not in Stafleu & Cowan. Ad 2: BM NH, p. 1290; Horn & Schenkling 14993; Hunt 483 (in text of the French 1730 ed.); Landwehr, Coloured plates 136; Nissen BBI 1342; STCN 240160576 (8 copies of which 5 complete) cf. Dunthorne 205 (French 1730 ed.); not in Pritzel, not in Stafleu & Cowan.

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Rare and beautiful study of tattooing, ethnography and decorative carving in the South Pacific

29. NOURY, Charles-Gaëtan. Album Polynésien de M. C. Noury, Capitaine de Vaisseau.

Nantes, Olivier Merson, 1861. Folio. With a lithographed title-page, a lithographed table of contents with brief descriptions of the 15 lithographed plates that follow (7 hand-coloured and 8 tinted or double-tinted), by B. de Girardot, Bourgerel and Alfred Clericeau. Preserved in a modern red morocco case made for this work, title in gold on spine. € 25 000

Exceptionally uncommon and most beautiful work on tattooing, ethnography and decorative carving in the Marquesas; “d’un grand intérêt ethnographique” (O’Reilly), this is a remarkable collection of images of actual objects and original personal observation made during the early period of French influence in Nuku Hiva. The quality of the illustrated plates is outstanding, and the delicate lithography is a marvellous medium for conveying the immediacy of the original sketches; this very rare work is an important record of French Polynesia in the South Pacific, and is almost unknown on the market.

Charles-Gaëtan Noury (1809–1869) was a French naval officer born in Nantes (he was also titled: his father Gabriel Noury was the first Baron Noury). He was promoted capitaine de corvette and second-in-command of the *Sirène* in 1846, bound for the Pacific. The ship arrived at Papeete in May 1847 where captain Lavaud took over the shore command, leaving Noury in command of the *Sirène*. Shortly after that Noury served for a year as the commandant of Nuku Hiva, the main French settlement in the Marquesas, where he became a student of local customs, researching especially tattooing, cannibalism, and language and evidently a keen collector.

The illustrations in the work show an extraordinary array of Marquesan artefacts, including native surgical instruments, instruments for making tapa, a coconut shell fashioned into a cover for the wound left by the practice of trepanning (perforation of the cranium as a medical treatment), designs carved into whale teeth, idols (including one meant to be suspended from canoe prows), as well as ornaments, pipes, jewellery including necklaces and bracelets, puzzles, hooks, decorative clubs, a “war conch” and other sculptures. The most beautiful of the images is that of the tattooed hand which depicts the famous tattoos of Queen Vaekehu (1823–1901).

Material relating to the earliest phase of French settlement in Nuku Hiva is extremely scarce. Only three other copies of Noury’s work have been located internationally: Koninklijk Bibliotheek (Netherlands), Mitchell Library (Sydney), and the Turnbull Library (Wellington, New Zealand); the Mitchell copy was acquired by David Scott Mitchell personally. We know of one other copy privately owned in Europe. With a few spots throughout, plate 13 slightly browned, but overall in very good condition.

[17] ll. O’Reilly-Reitman, 5289a; cf. Anna Andruszkiewicz, “Auguste Théodore, baron de Girardot (1815–1883), antiquaire de province. Sa collection et ses publications”, *Art et histoire de l’art*, 2014. [More on our website](#)



Pl. I.

Album Tahitien de M^r le Cap^{te} de V^{an} Moury.



B. de Girardot lith.

Lith. O. Merson

First edition of two of the most important works on twilight and optics

30. NUNES, Pedro. De crepusculis liber unus, nu[n]c rece[n]s & natus et editus.

Including: [Abu 'Abd Allah Muhammad ibn MU'ADH] (mis-attributed to Ibn AL-HAYTHAM). De causis crepusculorum liber unus, à Gerardo Cremonensi iam olim Latinita te donatus, nunc vero omniu[m] primum in lucem editus.

(Colophon: Lisbon, Ludovicus Rodericus, January 1542). 4°. With woodcut architectural title-page with an arch containing putti and mythological figures (including 2 winged female fauns holding drapery, with the Royal Portuguese coat of arms at the foot and an armillary sphere at the head, 40 woodcut diagrams concerning astronomy, spherical geometry, optics and geodesy in the text, Rodericus's spectacular full-page emblematic woodcut device (a dragon with the motto "salus vitae" on a banderole), numerous woodcut initials (several series), and a vine-leaf ornament (a variant of Vervliet 94?). Set mostly in the first successful italic type to have sloped capitals, cut by Peter Schoeffer the younger, but with extensive passages in roman. Bound in a period-style Italian calf binding, gold-tooled spine, each board with a blind-tooled frame and a gold-tooled centrepiece, with "Petri Nonii" on the front and "MDXLII" on the back. € 75 000



First edition of two of the most important and rarest scientific works on twilight and optics. The first is a work from Portuguese soil, written by the greatest Portuguese mathematician Pedro Nunez (1492–1577), who served as royal cosmographer at the court of João III. His *De crepusculis* discusses new solutions for problems concerning twilight (for example the shortest twilight) and the refraction of light, and announces his new instrument for measuring exceedingly small angles, now called a "nonius".

The title-page attributes the second work, *De causis crepusculorum*, to "Allaken", meaning the greatest Islamic physicist Ibn Al-Haytham (965–1039), living in the Arabian Peninsula, whose seminal work in optics broke with ancient Greek theories. In fact, it is now attributed to the great 11th-century Andalusian mathematician, father of spherical trigonometry and astronomer Abu 'Abd Allah Muhammad ibn Mu'adh, described by Averroës as "advanced and high-ranking" (Sabra, p. 85), though we know very little about him. His work discusses the density of the atmosphere and establishes a relationship between atmospheric pressure and altitude. It also notes that twilight only ceases or begins when the sun reaches 19 degrees below the horizon. It was translated from Arabic into Latin by Gherardo da Cremona (1114–1187), who brought Arabic science to the West. As an artifact it shows the significant and crucial contributions Islamic civilisation made to the accumulation of scientific knowledge in the pre-modern age, the golden age of Arabic science, though the Latin translations in this field only provide "a dim reflection of the true splendour of achievements" (Gerli, p. 804).

With an owner's inscription at the head of the title-page and a handwritten imprint on the title-page in the same hand, three faint library stamps (two from a library in Douai) and with traces of a bookplate removed from the front paste-down. Binding very slightly worn around the spine, some small stains on the endpapers, but otherwise a beautiful copy in very good condition.

[73], [1 blank] ll. Adams N375; DSB X, pp. 160–161; Honeyman 2353; Houzeau-Lancaster 1188 & 2473; King Manuel 48; Palau 196748; Poggendorff II, col. 305; Sabra, "The authorship of the Liber de crepusculis", in: *Isis*, 58 (1967), pp. 77–85; Stilwell 781 & 863; USTC 344785; cf. Carmody, *Arabic astronomical and astrological sciences in Latin translation*; Gerli, *Medieval Iberia* (2003), p. 804; not in Vagnetti. 📖 More on our website



Manuscript on vellum: richly illustrated narrative genealogy (with 123 coats of arms) of the Obert family, who often held important posts at the French or Burgundian court


31. [MANUSCRIPT – HERALDRY – GENEALOGY – OBERT FAMILY]. [Drop title:] Table genealogique de la maison de Obert. [France], [ca. 1721 with later additions to ca. 1773]. Super Royal 4° (32.5 × 26 cm). Manuscript in French on vellum, written in brown ink in two neat French cursive hands with the headings and initials in red, each page ruled in red, with the main text in the right 2/3 and notes in the left 1/3. With pen and ink drawings of coats of arms of 64 members of the Obert and related families. The 123 non-blank shields coloured by a contemporary hand. Loose bifolia, formerly sewn through 2 holes (about 2–3 cm from the head and foot) with pink ribbon (remnants remain, mostly detached). € 3850

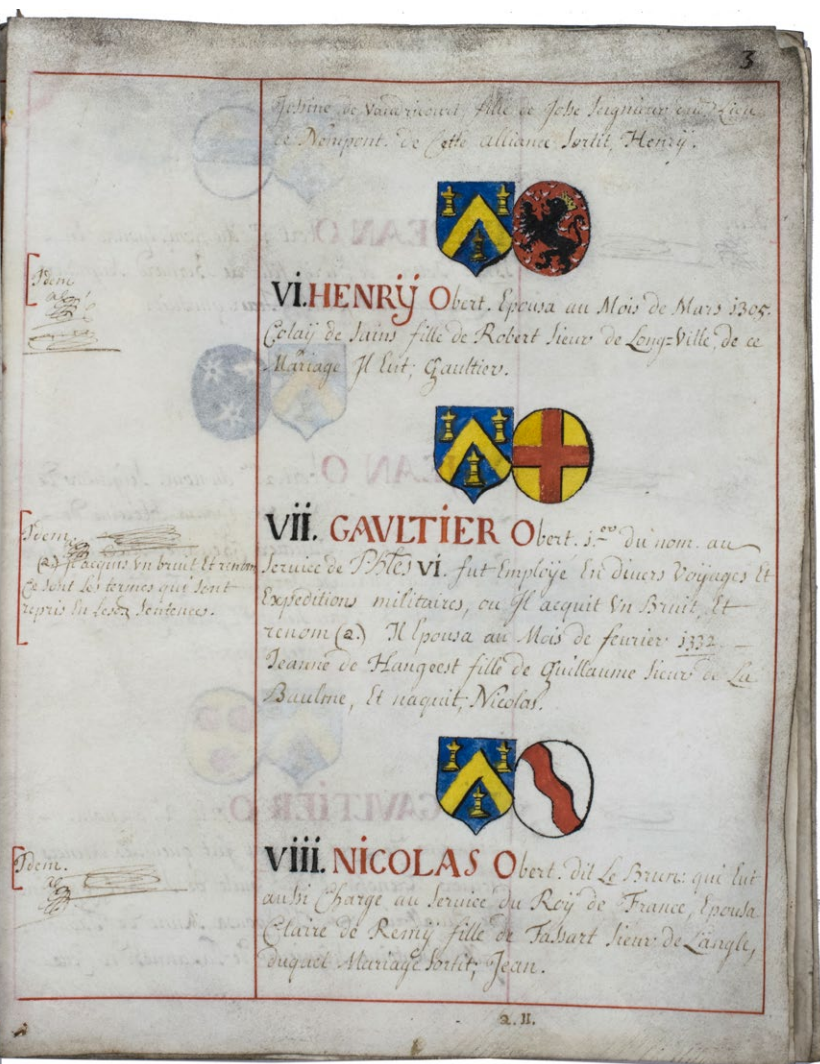
Manuscript genealogy of the Obert family, with coats of arms, an important noble family originating in Hainaut. Most of the main series covers a single male line of descent from Pierre Obert (d. 1131) in generation I to Charles Joseph Obert (b. 1750) in generation XIX, but for generations XI to XVIII it includes other male Oberts, and it includes many female Oberts with their arms in the notes.

Every coat of arms is shown with an adjoining shield for a spouse (2 men and 2 women with adjoining shields for 2 spouses). The Obert arms itself does not change over the nineteen generations, but it is shown with about fifty different coats of arms for the spouses. The women's shields are oval. The accompanying texts, written in a narrative style, give extensive biographical and genealogical information about various family members: when they lived, what positions they held, who they married and the children they had together. The manuscript is richly illustrated with pen and ink drawings of coats of arms of members of the Obert family together with those of the families related to the Oberts by marriage, all coloured by a contemporary hand.

Many of the men of the Obert family held important posts. The manuscript opens with Pierre Obert, who died in 1131 and was a *chevalier* to King Louis VI "The Fat" (1081–1137), King of the Franks from 1108 to 1137. His descendants in the 12th century and later often held important posts at the French court or in the French army. Jean Obert, living in 1475, worked for the Duke of Burgundy. The manuscript concludes with Louis Eugène Joseph Obert (born 1712) and his son Charles Joseph Obert (born 1750). The present manuscript clearly shows the importance of the Obert family in France and the Southern Low Countries, many members attaining powerful positions in the government or army. Especially in the early years described here, the Oberts were a prestigious European noble family. The narrative genealogy, which is very neatly executed with much detailed information the male family members, endorses the historical importance of this Hainaut noble family.

The first three quires show some dirt, stains and minor wear (mostly on the outside pages of the quires), but seriously affecting only the coat of arms of one spouse (it appears to be a black ostrich-like bird with red legs and beak, on a gold field), and the upper outside corner of the leaves in the first quire are slightly curled. Further in good condition. An interesting genealogical manuscript, beautifully illustrated with vividly coloured coats of arms and neatly written on vellum.

24 pp. For Louis-Eugene-Joseph Obert and Charles-Joseph Obert: *Dictionnaire de la noblesse contenant les généalogies, l'histoire & la chronologie des familles nobles de France, ...*, XI (1776), p. 58.  More on our website





*Manuscript log of a voyage from Suez through the Red and Arabian Seas
to Bombay, Karachi and Colombo, with 8 excellent nautical charts and 5 beautiful sketches,
including one of the city of Muscat*

32. [OMAN NAVIGATION LOGBOOK]. MCKINNELL, Thomas, assistant master. Log of the proceedings. HMS "Cyclops". W. J. S. Pullen Esq. Captain. Commencing Monday 7th February 1859, ending Wednesday 22nd of May, 1861. Kept by Thos. McKinnell, Mast. Asst. HMS Cyclops: Oman, Khuriya Muriya Islands, Yemen, Egypt, Red Sea, Arabian Sea, Pakistan, Sri Lanka and other places, 1857-1861. Folio (20 x 31.5 cm). Over 360 pp. of manuscript entries, written with brown ink in a legible hand on watermarked laid paper with a blue cast. With 8 pen and ink nautical charts and 5 sketches of coastal sites, including the city of Muscat (8 on the logbook pages and 5 on separate thick album leaves). Contemporary brown cloth over boards, rebaked in period-style black calf with the spine lettered in gold: "Log H.M.S. Cyclops".

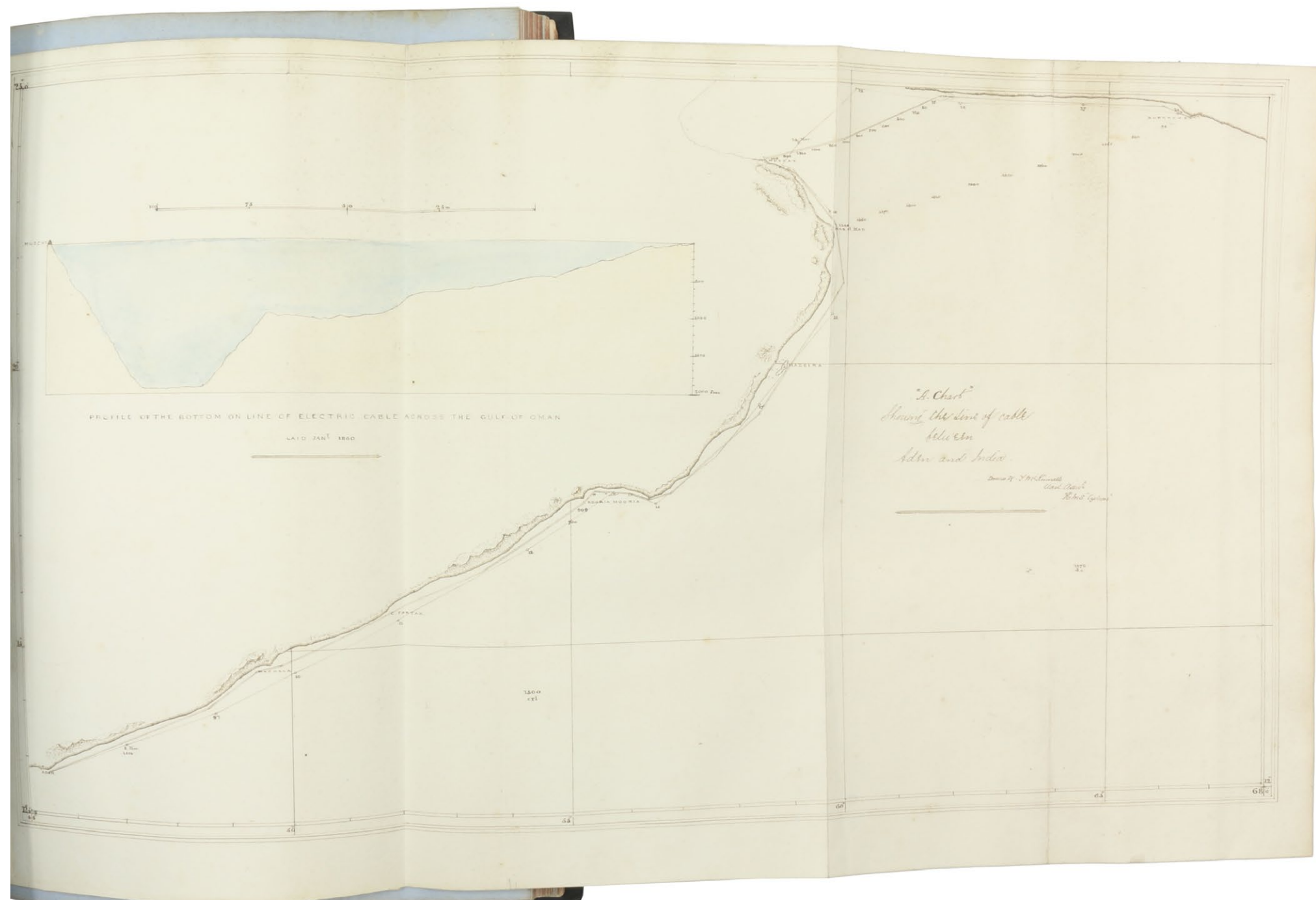
€ 45 000

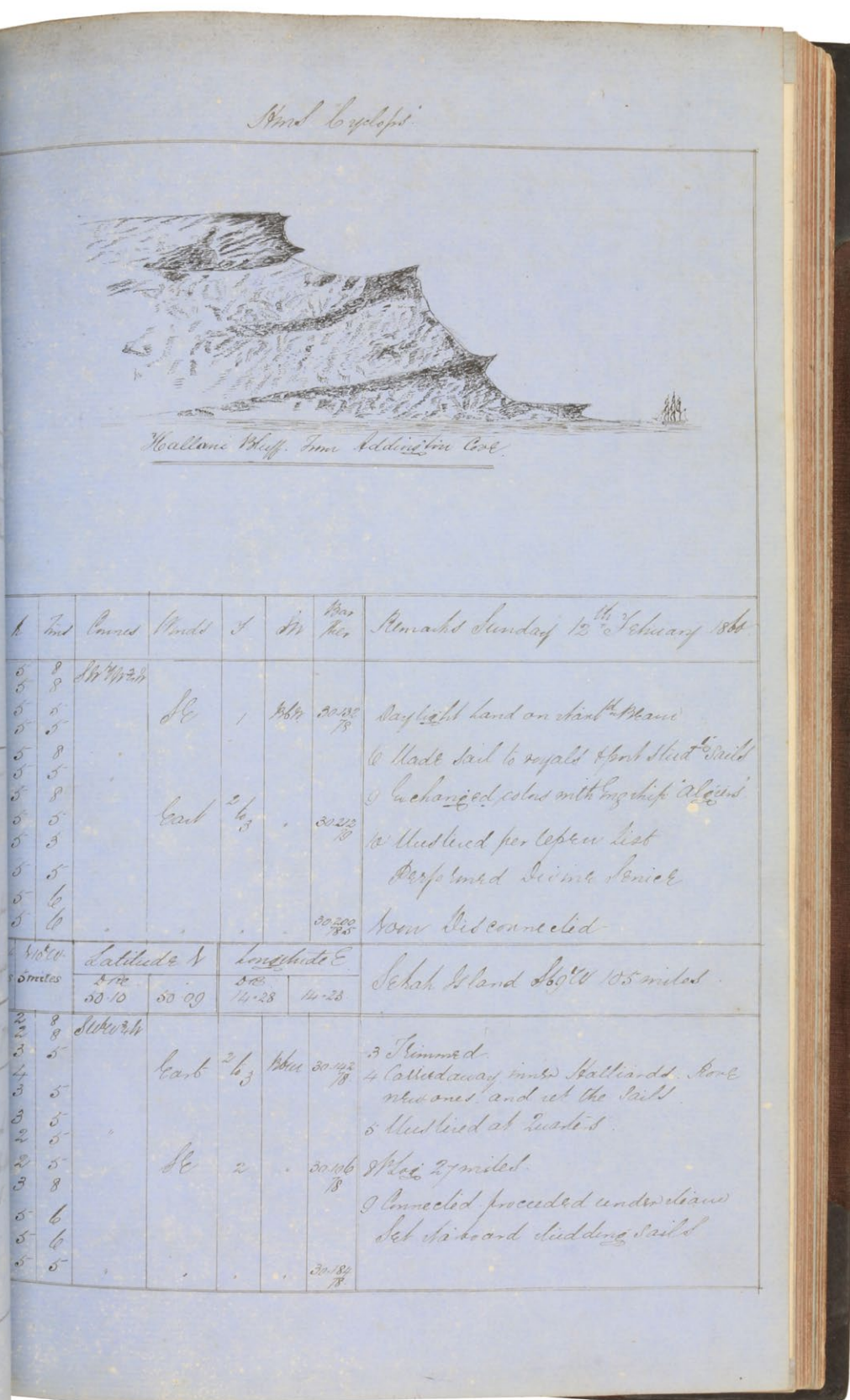
Historically significant manuscript logbook, containing a detailed record of the first attempt to lay a submarine telegraph cable to connect London with British India. The expedition took place from May 1859 (the Red Sea leg from Suez to Aden) to February 1860 (from Aden to the Khuriya-Muriya Islands, Muscat and Karachi). The two specially designed cable ships, the “Imperador” and “Imperatrix”, were supported by HMS “Cyclops”, which surveyed the coastlines and reported on the depth and structure of the ocean floor.

The entries from February 1859 to May 1860, documenting the ship’s Red Sea and Arabian Sea mission, span over 200 pages. We first find the “Cyclops” near Cape Ras al Hadd on the eastern coast of Oman, at the entrance to the Gulf of Oman: “Cape Ras al Hadd ... terminates in a low sandy spit at the head of which is a village and mud fort. There is an inlet about 4 miles to the northward of the cape, but inaccessible to large vessels. There is a heavy surf on the beach during northerly winds”

(9 February 1859). The ship then plied in the Red and Arabian Seas between Egypt, Yemen and Oman, eventually finishing in Bombay.

During its expedition, the “Cyclops” visited and moored in Quseer and Zabardag Island (Egypt), Suakin (Sudan), Perim Island (Strait Bab-el-Mandeb, Yemen), the Hanish Islands (Yemen), Palinurus Shoal and Cape Fartak (Yemen), al-Hallaniyah and al-Qibliyah (Khuriya Muriya Islands, Oman), Ras Madrasah and Ras al Hadd (Oman), Charna Island and Karachi (Pakistan). The logbook entries record the soundings and the laying of cable, along with quotidian ship activity. Brief entries touch on the death of crew members; discharging coal; punishing men for wrongdoing; maintenance of the ship; other ships in company; visits on board by local notables, etc.





Six larger entries, occupying up to two pages of text, describe the topography, landmarks, soundings and economy of Karachi, Zabargad Island, and Muscat Cove, this last harbour said to be “formed by Muscat Island on the east and Ras Muscat on the West, it is one mile deep by half a mile wide with 12 f[atho]ms at entrance, decreasing to 3 fathoms ahead of the town. It is defended by two ... batteries on the island, one on the height to the seat of town and two on Ras Muscat. They are all in a stay [! (or: state?)] of decay. The entrance to the cove is difficult to make out when coming from the eastward ... The exports of Muscat are wheat, dried fish, dates and cattle, the imports being European and Indian manufactured goods, sugar, etc. The revenue is about £100,000. The Imaum’s Palace faces the water, his army generally consists of from 10 to 12,000 men, and the fleet of 2 frigates, 2 corvettes, a transport and brig, the greater part of the Navy having been removed to Zanzibar, the Captains of these vessels being educated at Bombay or Calcutta. Supplies of all kind are cheap and plentiful. Boats may be hired thro’ the medium of the Agent of the Indian Government for the shipment of coals” (26 November 1859).

Illustrated with eight well-executed pen and ink nautical charts, showing the routes of the “Cyclops” in the Red and Arabian Seas, as well as the harbours of Muscat Cove and other places. Five beautiful ink sketches show the city of Muscat, “Hallani Bluff from Addington Cove” (al-Hallaniyah, the largest of the Khuriya Muriya Islands, Oman), Ras Fartak (Yemen), Karachi harbour and Colombo.

The cable, too lightly armoured and laid with too little slack, soon failed: indeed, the 1859 section had already broken down by the time the route was completed in 1860. Messages were passed over individual sections, but the entire cable never worked as a unit. Communication to India would not be established until the 1864 Persian Gulf cable was laid. The captain of the “Cyclops”, the noted British navigator and Arctic explorer William Pullen (1813–87), took part in the unsuccessful 1849 attempt to rescue Sir John Franklin’s disastrous expedition in search of a northwest passage, then in the same year became the first European to sail along the north coast of Alaska in his voyage from the Bering Strait to the Mackenzie River in Canada.

A final part of the log, comprising some additional 150 pp. (May 1860–May 1861), covers the Cyclops’s survey of the southeast coast of Ceylon and her return voyage to England. Overall, an important content-rich source on the early history of the submarine telegraph cable around the Arabian Peninsula to British India.

In good condition.

[ca. 360], [32 blank] pp. More on our website


Probably the first manual for the use of chronometers at sea

33. OWEN, William Fitzwilliam (ed.) & Richard OWEN. Tables of latitudes, and longitudes by chronometer, of places in the Atlantic and Indian Oceans; principally of the west and east coast of Africa, the coasts of Arabia, Madagascar. &c. resulting from the observations of H.M.S. Leven and Barracouta, in the years 1820 to 1826 inclusive, ... To which is prefixed an essay on the management and use of chronometers ... London, George Duckworth and William Ireland, 1827. 4°. Contemporary blue boards for the Danish Navy Library, later backed with cloth.

€ 2500

First edition of an important work in the history of navigation and probably the first manual for the use of the marine chronometer. Richard Owen (1796–1863), an Irish Lieutenant in the royal navy, wrote the account of the chronometer, while the tables are based on observations conducted under the direction of Vice-Admiral William Fitzwilliam Owen (1774–1857). The two men appear not to be related. The places referenced along the Eastern coast of Arabia include Ras Morebat, the Khuriya Muriya Islands, Ras al-Hadd and Muscat. While John Harrison famously demonstrated the accuracy of his chronometer in 1761, making it possible to reliably and precisely determine longitude at sea, it was not acknowledged until 1773. James Cook and William Bligh used Harrison's chronometers on their famous voyages in the 1770s and 1780s, but the chronometer really superseded other methods only when less expensive models appeared in the early 19th century. The present book met the demand for instructions on the use of this new device. With the stamp of the Royal Danish Navy Library on the title-page and several contemporary handwritten corrections in ink. Binding slightly loose, corners bumped. Final 8 pp. of errata printed on paper of lesser quality and therefore slightly browned but otherwise internally fine.

[2], 33, [3], 16, [36], 8 pp WorldCat 4878142.

 More on our website

EASTERN COAST OF AFRICA.									
No. 5.									
Names of Places.	Points.	Latitude South.	Longitude East.	In Time.	Varia- tion West.	H. W. in Feet.	Rise in Feet.	Authorities and Remarks.	
Angozha Isles Hurd Island.	Centre	16 33,4	39 44,8	2 38 59				Leven and Barracouta.	
Michael Reef	Centre	16 31,0	39 49,8	2 39 19				do.	
Walker Bank	Centre	16 26,2	39 52,8	2 39 31				do.	
Point	Extreme	16 24,6	39 51,3	2 39 26				do.	
* Mafamal or Mafamede Id.	Centre	16 20,5	39 58,8	2 39 55				do.	
Angozha River	Entrance	16 16,0	39 52,0	2 39 28				do.	
Huddart's Shoals	Centre	15 46,7	40 22,8	2 41 31	16,6			do.	
Mogincale Shoals	North	15 33,6	40 29,5	2 41 58				do.	
	South	15 36,0	40 27,5	2 41 50				do.	
Barracouta Point	Extreme	15 30,0	40 31,0	2 42 04				do.	
Reef		15 30,0	40 32,8	2 42 11				do.	
Bayone Shoal	Centre	15 27,2	40 37,1	2 42 28				do.	
Point	Extreme	15 09,7	40 40,0	2 42 40				do.	
* Mozambique St. Jago Id.	Centre	15 03,4	40 43,0	2 42 52				do.	
* St. George's Id.	Centre	15 02,2	40 43,5	2 42 54				do.	
	Fort	15 01,0	40 41,8	2 42 47		4 15	12	do.	
Quintangonya	South Point	14 52,5	40 45,6	2 43 02	16,9			do.	
Melamo Point	Extreme	14 25,0	40 45,8	2 43 03				do.	
Pinda Shoal	East Extreme	14 15,0	40 45,5	2 43 02				do.	
Laguna Point	Extreme	14 12,5	40 39,8	2 42 39				do.	
Soreessa Point	Extreme	13 32,8	40 31,9	2 42 08				do.	
Badgley Point	Extreme	13 22,8	40 31,0	2 42 04				do.	

EASTERN COAST OF AFRICA.									
No. 5.									
Names of Places.	Points.	Latitude South.	Longitude East.	In Time.	Varia- tion West.	H. W. in Feet.	Rise in Feet.	Authorities and Remarks.	
Mannhané or Devil's Point.		12 56,5	40 32,7	2 42 11				Leven and Barracouta.	
Pomba	Entrance North Point	12 55,8	40 28,0	2 41 52	14,5			do.	
Areemba Point.	Extreme	12 38,2	40 34,5	2 42 18				do.	
Querimba Islands Foomo I.	North Point	12 31,0	40 34,0	2 42 16		4,30	9	do.	
Querimba Island	North Point	12 23,7	40 33,8	2 42 15				do.	
.....Ibo	Fort	12 20,0	40 33,0	2 42 12				do.	
Matemo Island	East Point	12 13,8	40 34,8	2 42 19				do.	
.....Pangané	Point	11 59,5	40 29,8	2 41 59				do.	
Mahatoo Island	N. E. Point	11 58,2	40 33,1	2 42 12		4,30	7	do.	
Ilha dos Mattoe	Centre	11 48,7	40 33,2	2 42 13				do.	
Zanga Island	Centre	11 37,7	40 39,5	2 42 02				do.	
Vumba Island	East Point	11 09,3	40 38,2	2 42 33				do.	
.....Nondo	Point	11 00,5	40 30,0	2 42 00				do.	
Tikomadij Island	N. E. Point	10 46,0	40 35,7	2 42 23				do.	
Delgado Cape	Extreme	10 41,2	40 34,5	2 42 28		4,30	9	do.	
Roochamba Point	Extreme	10 13,5	40 09,0	2 40 36				do.	
Monghow River	East Point	10 07,7	39 56,8	2 39 47				do.	
.....Mushroom Rock		10 07,3	39 56,3	2 39 45				do.	
Lindy River	Fort	9 59,5	39 40,0	2 38 40	16,0	4,15	12	do.	
Masonga River		9 45,0	39 41,8	2 38 47				do.	
Kisoochara River	North Point	9 26,0	39 33,7	2 38 15				do.	
* Keelwa	Songa Manara or Pagoda Point	9 01,7	39 32,2	2 38 09				do.	

Beautiful and luxurious manuscript cartulary on vellum of the Pellicorne family, one of the wealthiest and most important merchant families of 17th-century Amsterdam

34. [MANUSCRIPT – PELLICORNE FAMILY]. [Manuscript cartulary of the Pellicorne family].

Amsterdam, 1661. Folio. Manuscript in Latin and old French and Walloon, written on vellum (with numerous plain endpapers and numerous vellum leaves at the beginning and end that contain no writing) in a single column in three neat, professional 17th-century hands. Some extracts are signed by Jacobus de Vogelaer, H. Venkel and/or J.J. Padthuijsen. The vellum leaves have the space for a text block ruled with red pencil (ca. 26 × 15.5 cm). With 17 hand-coloured drawings of seals. Contemporary gold-tooled calf, richly gold-tooled spine, gold-tooled board edges, gilt edges and with two pairs of silk ties, each pair with one green and one yellow, and a green and yellow silk ribbon at the foot, attached to two extracts.

€ 35 000

Luxurious manuscript cartulary on vellum, executed in Amsterdam in 1661, relating to the history of one of the most important and most wealthy merchant families of Amsterdam, the Pellicorne family. They held important posts, including some in the Dutch East and West India Company (VOC and WIC), and were influential in local politics (for example in the Amsterdam city council) and trade. Jean Pellicorne the younger (ca. 1597–1682?), head of the family when the manuscript volume was made, best known from a portrait made of him and his son Caspar ca. 1632, ascribed to Rembrandt van Rijn and one of his pupils. Caspar would become one of the best-known members of the Pellicorne family as an Amsterdam regent and one of the directors of the Dutch West Indian Company.

The present cartulary was written and signed by (at least) three of the leading Amsterdam city clerks, namely the city council's secretary Jacob de Vogelaer (1625–1697) and the notaries Henrick Venkel (1638–1684) and Pieter Padthuijsen (1631–1709). It contains transcripts (and sometimes translations) of certificates and documents, for example legal documents of marriages, wills, etc. relating to the Pellicorne family.

All transcripts are certified as correct and signed by Vogelaer and/or Venkel and Padthuijsen, the last two signing every transcript in the second part.





Altogether a highly interesting manuscript cartulary of one of the most important and wealthy Amsterdam merchant families of the Dutch Golden Age, very luxuriously executed on vellum by some of the leading notaries of the time, not only to show their status, but also to use as the most actual and complete source on the family's history, possessions and rights. Many of the original documents have no doubt been lost, so these certified copies provide a wealth of information, making the manuscript a great treasure for today's historians. With an owner's inscription of "Schaep" (?) on the recto of the fourth front endleaf. The ties and spine only very slightly worn, some occasional spots throughout, some dust-soiling on the first and last endpapers, but overall in very good condition.

[4 blank endleaves], [16 vellum ll. without text], [17 vellum ll.], [17 vellum ll. without text], [16 blank endleaves]. Cf. Leo Balai, *Geschiedenis van de Amsterdamse slavenhandel: over de belangen van Amsterdamse regenten bij de transatlantische slavenhandel* (2013); A.I. Bosma, *Repertorium van notarissen residerende in Amsterdam, Amstelland, ambachtsheerlijkheden en geannexeerde gemeenten 1524–1810* (1998). [More on our website](#)



*First edition of a famous account of all religions of the world and their customs,
richly illustrated with 224 plates*

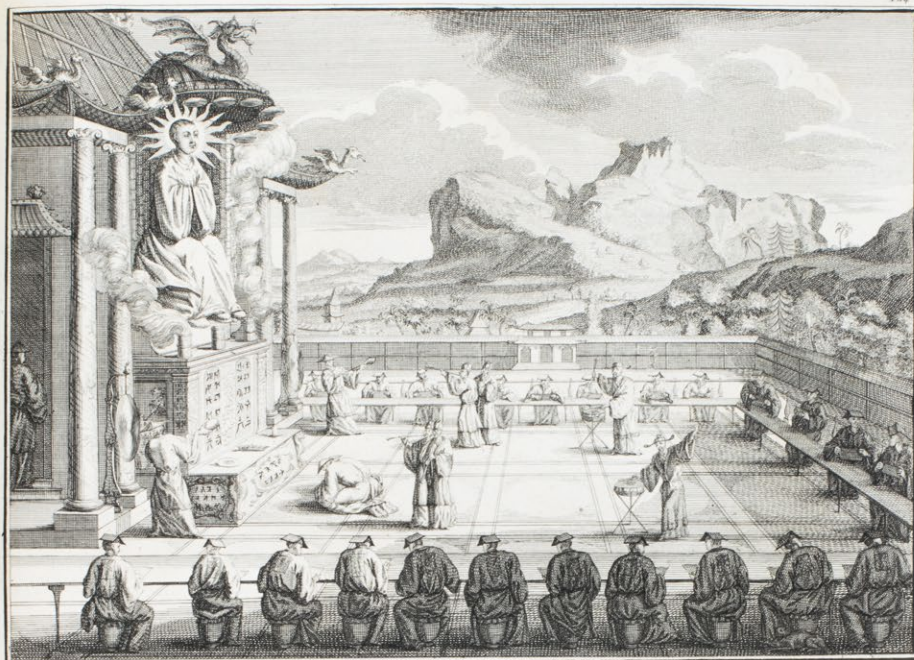
35. PICART, Bernard (Abraham MOUBACH, translator). Naaukeurige beschryving der uitwendige godtsdienst-plichten, kerk-zeden en gewoontens van alle volkeren der waereldt; in een historisch verhaal, met eenige naaukeurige verhandelingen ontvouwen, door verscheiden aanmerkingen opgeheldert en in kunstige tafereelen afgemaalt.

The Hague, Rutger Christoffel Alberts (vols. 1–3) and Isaac van der Kloot (vols. 3–4); Amsterdam, Hermannus Uytwerf; Rotterdam, Jan Daniel Beman, 1727–1738. 6 volumes (vols. 3, 4 & 6 in 2 parts each) bound as 3. Folio. With an engraved frontispiece, 8 title-pages (6 in red and black, each with one of 3 different engraved vignettes) plus 3 part-titles (with a woodcut decoration), 224 full-page engraved plates, including folding and double-page plates, an engraving on the dedication leaf in vol. 1 and a few engravings in the text. Uniformly contemporary mottled calf. € 5000

First Dutch edition of Picart's famous and richly illustrated work on religious customs, ceremonies and costumes from all over the world. With its six volumes, it is the most sumptuous publication ever on the religions of the world, richly and beautifully illustrated with large (and sometimes double-page or even folding) engraved plates by the French engraver Bernard Picart (1673–1733), who lived in Amsterdam from 1708. The text was compiled from a wide range of sources (including R. Simon, J. Abbadie, Dupin, Thiers, P. le Brun, Boulainvilliers and Reland) and edited by the Amsterdam publisher Jean Frederic Bernard for a French edition titled *Ceremonies et coutumes religieuses de tous le peuples du monde*, first published in 1723. It was translated into Dutch for the present edition by Abraham Moubach.

The first two volumes discuss the religion of the Jews and Roman Catholics, including a double-page engraving of the interior of the Portuguese synagoge in Amsterdam. The third and fourth volume deal with the religions of the "heathens" in the Americas (including Mexico), India, Ceylon, the Brahmans in India, China, Japan, Africa and the Persians in Iran. The fifth volume concerns the Greek orthodox church and the several groups of Protestants.





IDOLE XEKIA.



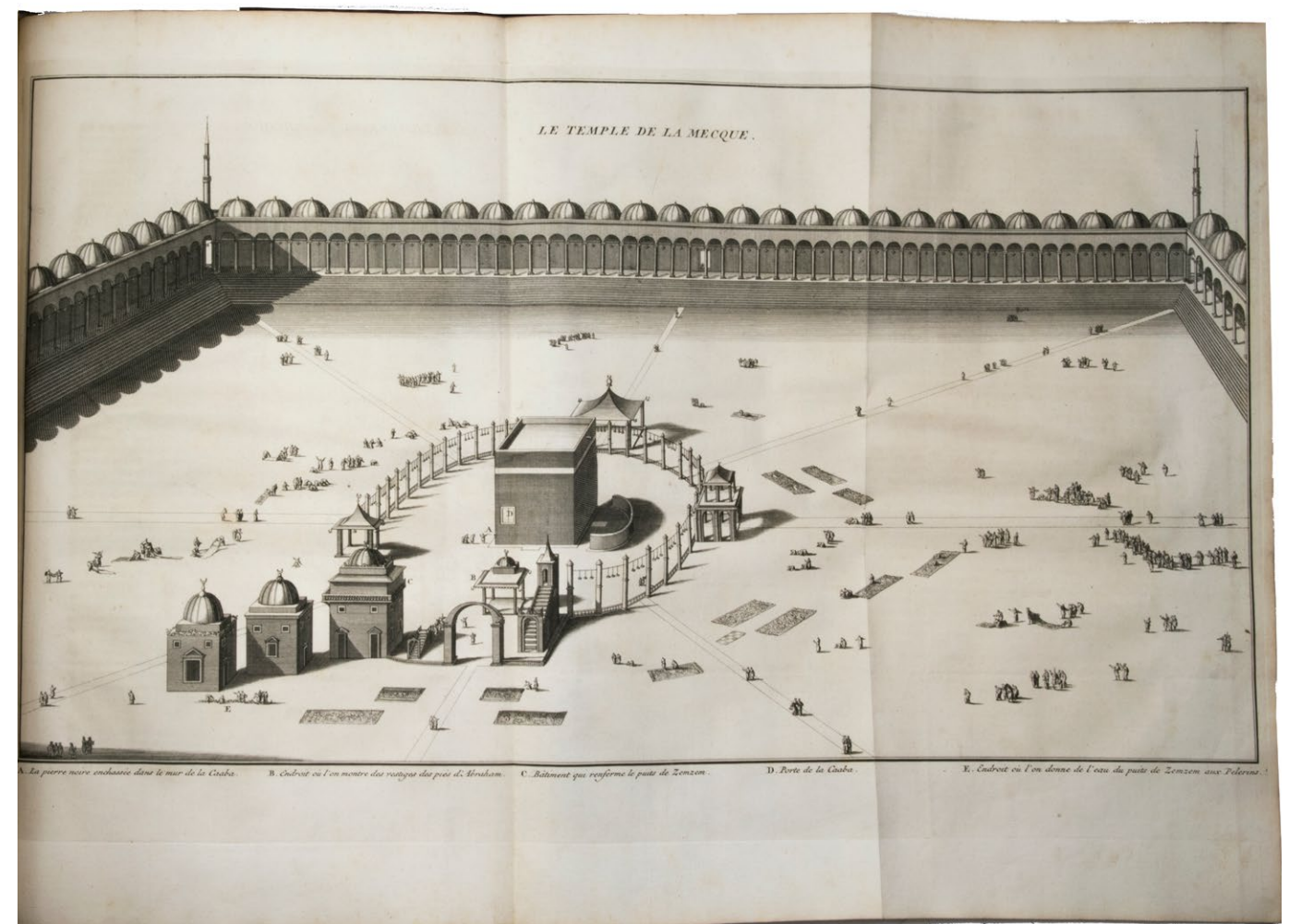
Autre representation de XEKIA.

The last volume describes the Anglicans and smaller groups such as Quakers, Mennonites, Adamites, Freemasons and finally Islam.

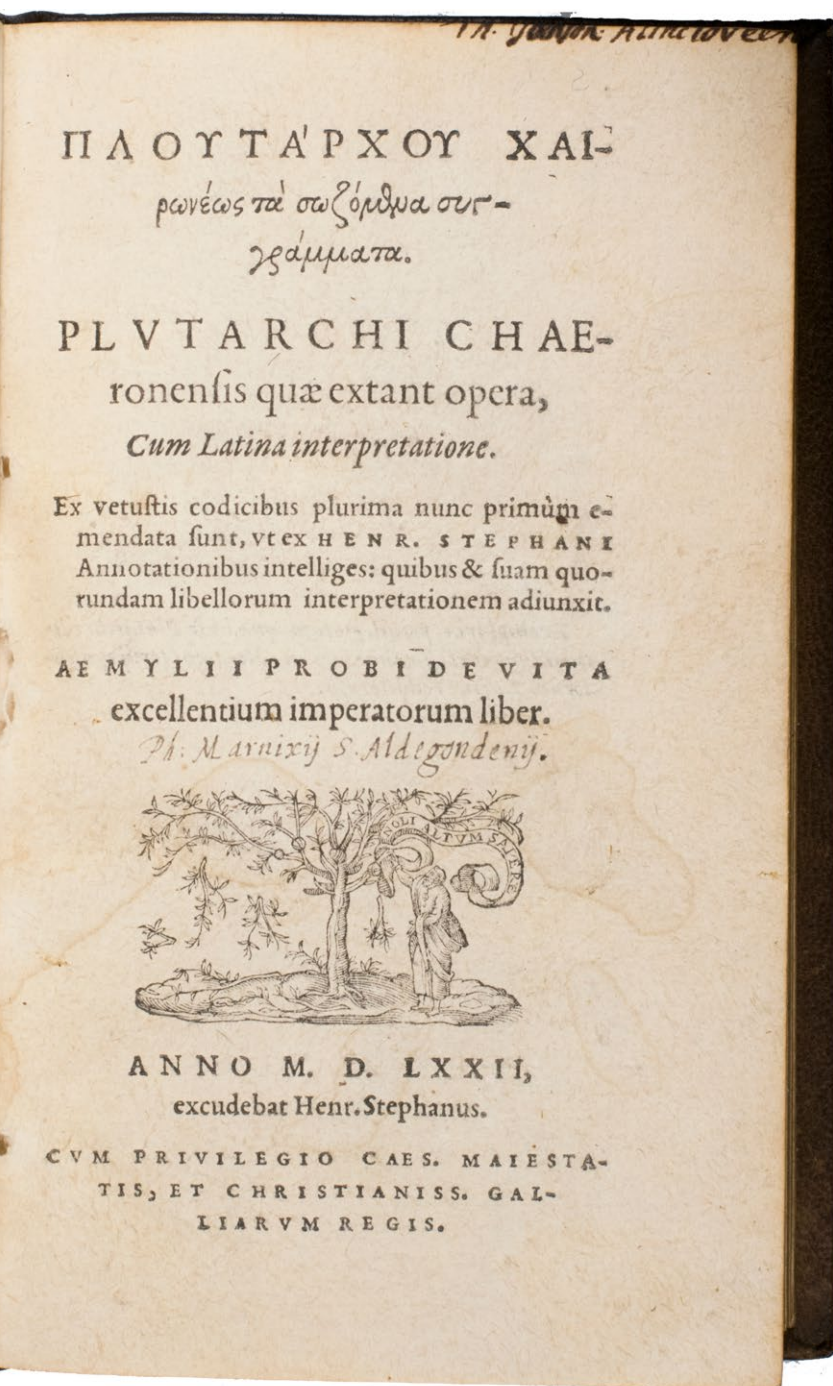
With the gothic revival armorial bookplate of "A.C. de Novavilla", meaning the Amsterdam brewer and painter Abraham Cornelis de Neufville (1844–1879) on the front paste-down of each volume as bound (the A looks much like the H, causing some confusion). Bindings all slightly worn around the spine and edges, heads and feet of the spine slightly damaged but repaired, hinges reinforced, boards a little scuffed and at some places repaired, plate 185 misbound after p. 340 instead of p. 367 in vol. 6. Overall however in very good condition and complete with all the 224 plates the indexes call for.

Vols. 1–2: [30], 104, [2], 105–272, [2], 273–326, [2], 327–332, [2], 333–336, [2], 337–387, [4], [1 blank]; 324, [18] pp. Vols. 3–4: [8], 138, [2], 139–187, [5]; 229, [7]; [2 blank], 6, [2], 7–96, [2], 97–424, [31], [1 blank] pp. Vols. 5–6: [8], 368; [8], *Alt-Japan-Katalog* 1149; cf. *Cordier, Japonica*, col. 435; *Lipperheide* 1808; *Sabin* 62600 (all French ed.).

More on our website



*First and bilingual edition of Plutarch's collected works,
including the "frequently wanting" appendix volume,
with the owner's inscriptions and marginal annotations
of Philips of Marnix of Saint-Aldegonde*



36. [PLUTARCH]. [In Greek:] Ploutarchou Chaironeos ta sozomena syngammata. [and Latin:] Plutarchi Chaeronensis quæ extant opera, cum Latina interpretatione. ...

[Geneva], Henri II Estienne, 1572. 2 works in 3 parts, in 13 volumes. 8°. Both in Latin and Greek, making 12 volumes and a 13th appendix volume. Uniformly bound in 18th-century(?) gold-tooled brown morocco with richly decorated spines, gilt edges. € 55 000


A complete set of the first bilingual edition of the collected works of Plutarch, being a text-critical edition in Greek and its Latin translation, printed and edited by Henri II Estienne, including the appendix volume often lacking. As often stated in the literature, "complete sets are extremely uncommon" (Brunet), because "one often sees the various parts offered for sale separately" (Schreiber). Our well-preserved set also contains the "least common" (Schreiber) and "frequently wanting" (Dibdin) final volume (the appendix), containing Acciaiuoli's comparison of the lives of Hannibal and Scipio (pp. 1–84), the *Lives* of Cornelius Nepos (pp. 85–177), the *Agricola* of Tacitus (pp. 178–203), the *Annotationes* on the *Vitae* by Xylander and Cruser (pp. 205–389), the *Annotationes* on the Henri Estienne's *Vitae* (pp. 390–466) and the errata (p. 467). As Dibdin says, the appendix is "absolutely necessary to make the set complete". Schreiber notes that some copies have an additional unnumbered 66 leaves (supplementing the appendix), namely an *Index rerum et verborum*, present here in the third volume of the Latin *Moralia*.

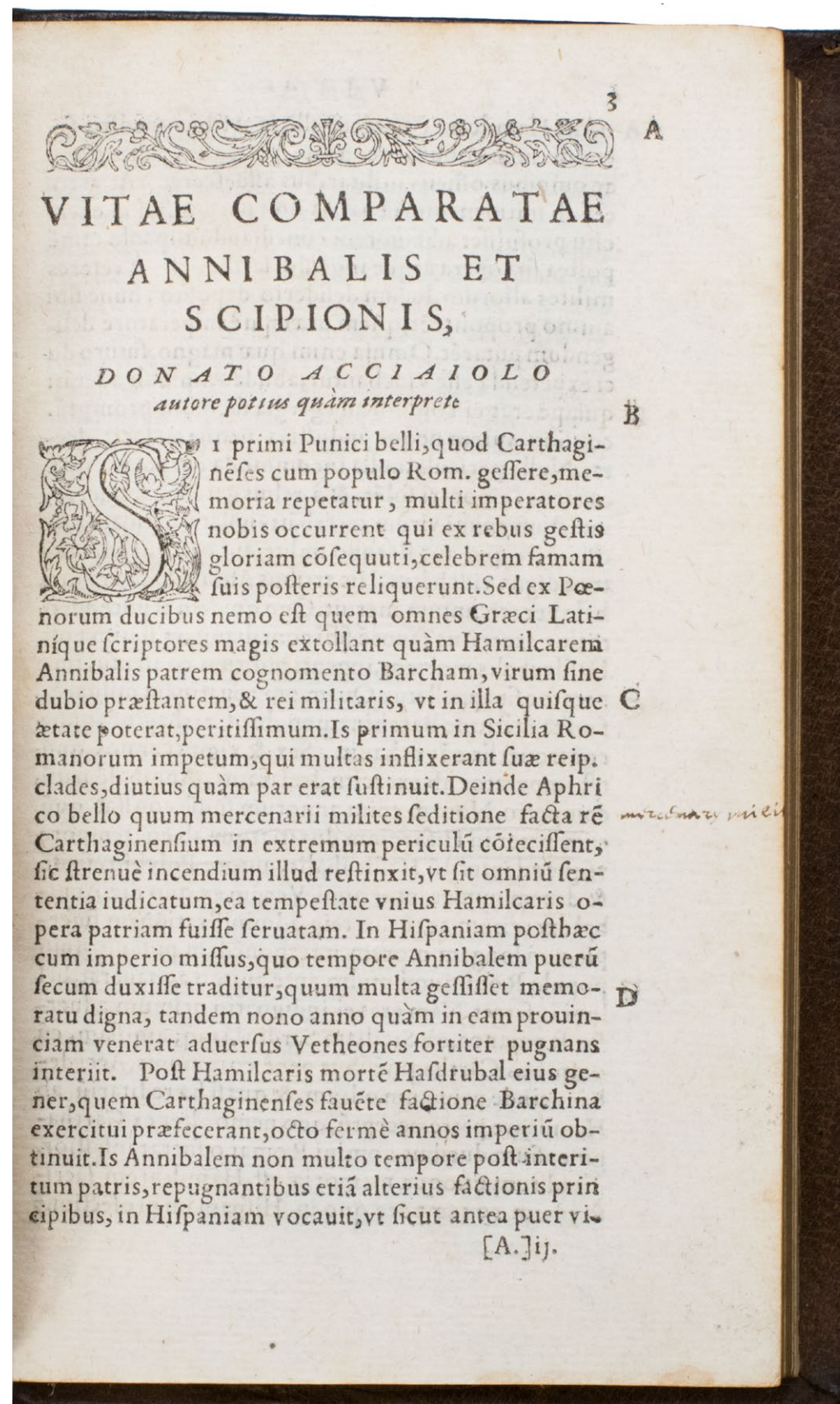
Thanks to Rudolf de Smet, professor emeritus at the VU Brussel and also responsible for the five-volume work *Marnix epistulae*, we know for sure that these copies derive from the library of Philips of Marnix, Lord of Saint-Aldegonde (1540–1598), advisor to William of Orange (1533–1584) and the probable author of the Dutch national anthem (the *Wilhelmus*). His owner's inscription appears three times, namely on the title-pages of the first volume of the Greek *Moralia* and the second and third volume of the Greek *Vitae*. These volumes also contain marginal annotations written by Marnix himself, both the Greek and Latin ones. Especially the way he wrote some Greek letter forms can be seen as a "fingerprint" for Marnix.

We also know for sure that Marnix obtained the six Greek volumes of the *Opera*, because they are mentioned in the auction catalogue of his library, which was sold in 1599, the first book auction held in the Netherlands. We may assume that he also obtained the Latin translations, because he evidently wrote the marginalia in these volumes. De Smet also mentions, Marnix mentioned Plutarch a lot in the letters he wrote to his friends. Books from the library of Marnix of Saint-Aldegonde rarely appear on the market: in fifty years we have seen none, whether in auctions or in the trade.

Also with the owner's inscription of the Dutch physician Theodorus Janssonius van Almeloveen (1657–1712) on the title-page of the first Greek volume of the *Moralia*, and with some annotations on the first free endleaf of this volume, noting that the set (all 13 volumes) was sold at the auction of the library of famous book collector and English physician Anthony Askew (1722–1774) and for 77 Dutch guilders in the auction of the library of the Italian-Dutch tobacco magnate and book collector Pietro Antonio Bolongaro Crevenna (1736–1792), the last being one of the most important book auctions of the 18th century.

An attractively bound complete set of the first edition of Plutarch's collected works, including the rare appendix volume, is in very good condition and has a very important provenance.

For more information on the ownership of Philips of Marnix of Saint-Aldegonde and the research of Rudolf de Smet on the marginal annotations of the present volumes, please send us an inquiry. Adams P1607; Brunet IV, 733; Catalogue des livres de la bibliothèque de M. Pierre-Antoine Bolongaro-Crevenna II (1789), 6719 (this copy); Catalogue of the library of Philips van Marnix van Sint-Aldegonde, Leiden auction cat., Christophorus Guyot, 6 July 1599, E2v (the 6 Greek vols. only: this copy); Dibdin II, pp. 336–337; Gilmont, Genève, Lausanne et Neuchâtel 2436; Schreiber, The Estiennes 179; USTC 450618.  More on our website




Finely executed and detailed watercolours showing the imperial court life of the Qing dynasty

37. [CHINA – QING DYNASTY – WATERCOLOURS]. [The Chinese (Qing) imperial couple with their servants].

[China, ca. 1870/90]. A set of 6 finely detailed watercolour scenes on Chinese rice paper (ca. 34 × 22.5 cm), each in a frame drawn in black ink, all in strong, vivid colours and with some highlights painted with gold and silver. Each watercolour drawing is mounted in a blue silk ribbon frame, the whole in a modern passe-partout (ca. 46.5 × 34 cm) in a modern grey frame (51 × 36.5 cm). € 2500

A set of 6 beautiful and finely executed Chinese watercolours, on Chinese rice paper, with scenic depictions of the imperial couple of the Chinese Qing dynasty together with their servants. Every watercolour has a recurring composition, showing the emperor or empress together with their court servants in an interior, executed in great detail, all depicted in their traditional costumes. Two of the six watercolours show the imperial couple on their thrones: the emperor is sitting on the so-called Dragon Throne, the imperial throne of China, and the empress is sitting on a throne with a phoenix (fenghuang), being a symbol of the imperial house in both China and Japan. The Qing dynasty was the last dynasty in the imperial history of China, lasting from 1636 until 1912, being briefly restored in 1917. Some frames are slightly damaged at a few places or have some stains. Some very minor soiling on the rice paper leaves, some of these leaves with some small tears or holes (mostly in the blank space of the scenes, partly restored), with very minor foxing to the passe-partouts. A beautiful set of very refined and delicate Chinese watercolours in good condition, depicting traditional daily life at the Qing imperial court.

 [More on our website](#)



Fine impression of one of Rembrandt's most famous etchings


38. REMBRANDT van Rijn. [Abraham's sacrifice].

[Amsterdam], Rembrandt, 1655. 4° leaf (16.5 × 14 cm). Etching and drypoint on European laid paper (plate size 15.7 × 13.2 cm). Mounted with 2 hinges on a piece of thick cardboard. € 75 000



A fine impression of one of Rembrandt's most famous prints, "Abraham's sacrifice", illustrating Genesis 22: 10–12, where Abraham, after god ordered him to sacrifice his only son Isaac, raises his knife to do so but is stayed by an angel who reveals that it was only a test of his obedience to god. In the Bible, the angel merely speaks to Abraham, but Rembrandt made the scene much more intimate, with the angel reaching around Abraham from behind almost in an embrace, holding his left arm (with the knife), just above the elbow and his right arm (holding Isaac's head) near the wrist. The Dutch States Bible of 1637 does place the angel behind Abraham, but still only speaking to him. Rembrandt made the etching in 1655 and no variant states are known. It differs greatly from his 1635 painting of the same subject, where the figures are not so closely united and neither Abraham nor the angel expresses such tenderness. The present example of the etching retains the finest lines very clearly (for example, in the background along the edge of the angel's left wing, between the highest point of the wing and the top of Abraham's head) and shows considerable burr, giving the scene a powerful richness and contrast.

The etching has two collectors' stamps on the back: those of Count Johann Nepomuk Ernst Harrach (1756–1829) and Senator Johann Karl Brönner (1738–1812). The etching came into the hands of the Dutch Dreesmann family (art collectors and founders in 1887 of the Vroom & Dreesmann department stores) who gave it to the Van Ravesteijn family before 1982 for services rendered. With minor foxing, but otherwise in fine condition. A fine example of one of Rembrandt's most famous etchings.

Hind 283; Laurentius, Rembrandt's etchings 19; New Hollstein, Rembrandt 287; Perlove & Silver, Rembrandt's faith, pp. 86–92; White & Boon, B35.  More on our website

One of the few known copies of one of the most remarkable ichthyological works ever, containing 100 extraordinary and brightly hand-coloured plates of tropical and fantastic fishes in the Indo-Pacific



39. RENARD, Louis. Poissons ecrevisses et crabes, de diverses couleurs et figures extraordinaires, que l'on trouve autour des Isles Moluques et sur les côtes des Terres Australes.


Amsterdam, Reinier & Josua Ottens, 1754. 2 volumes bound as 1. Folio. Title-page in red and black, a divisional-title for each volume and 100 engraved plates, vividly hand-coloured as published, showing 460 fishes and other marine animals. Contemporary calf, richly-gold tooled spine and boards, green morocco spine label with title in gold, decorated edges, marbled endpapers. Preserved in a professionally made black cloth box. € 150 000

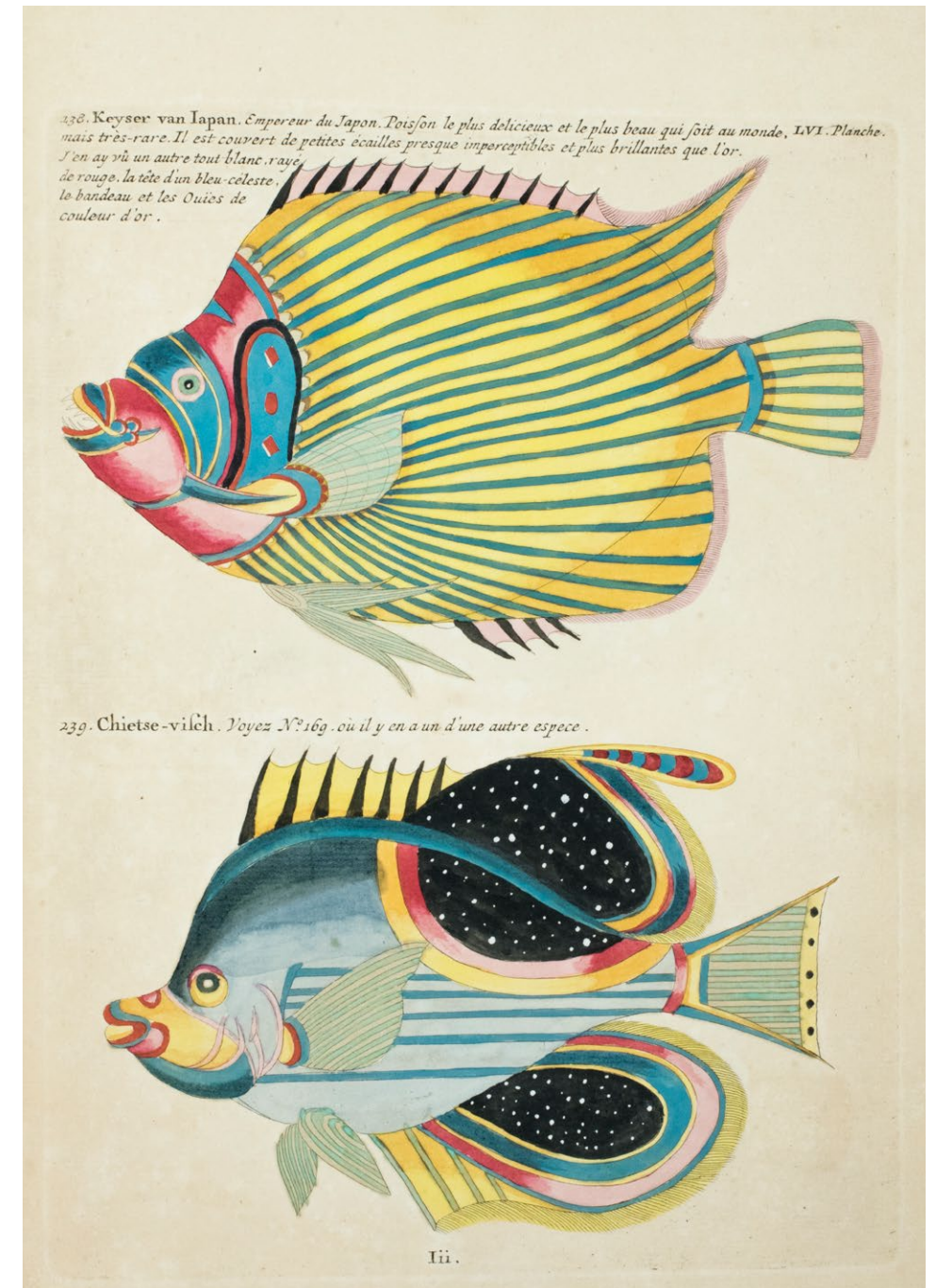
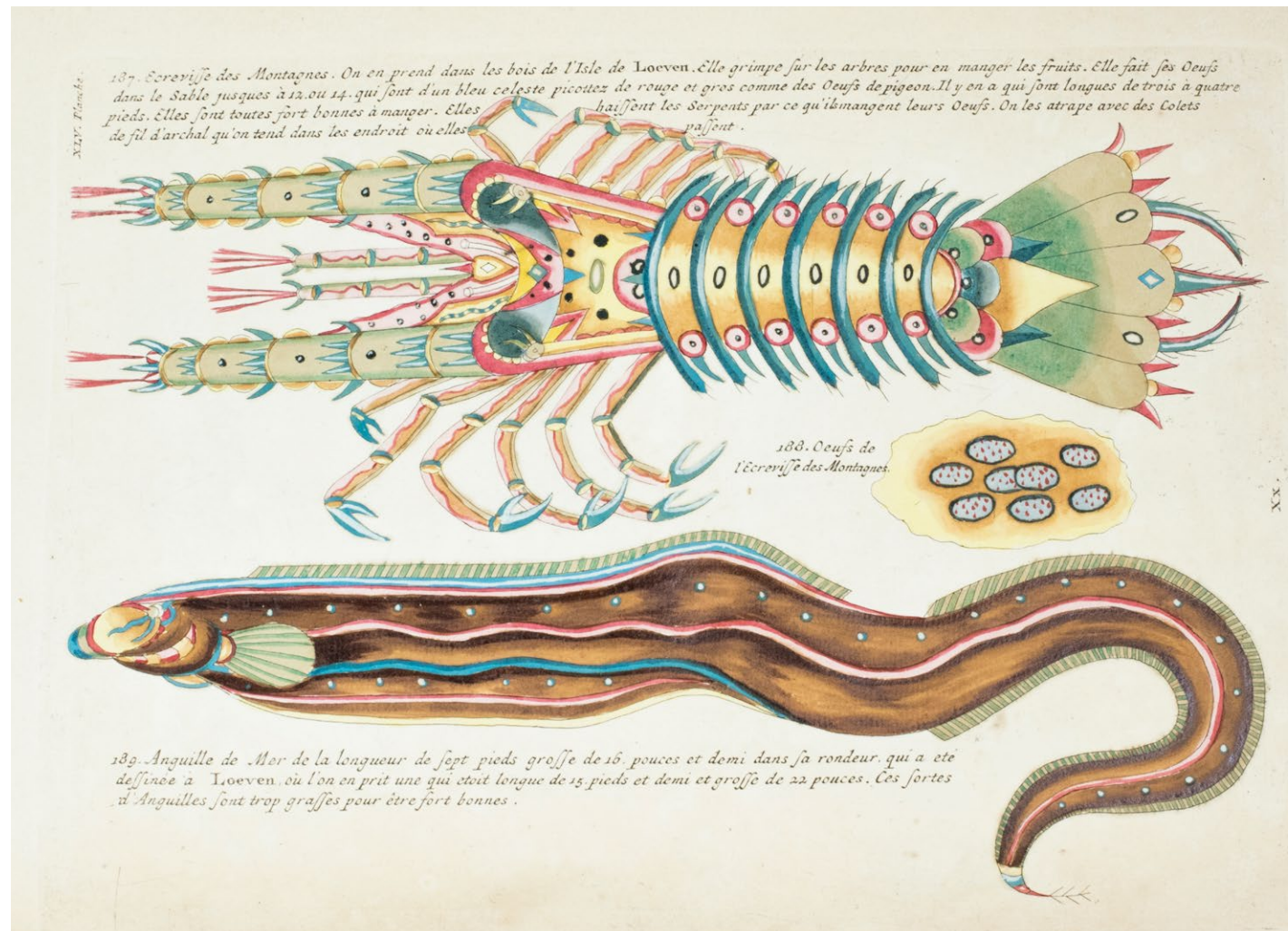
Renard's famous but rare work, noted for the spectacular imagery of colourful but also bizarre tropical fishes, crabs and lobsters from the Indo-Pacific, being the first colour-plated fish book, here in its rare second edition. The book contains 100 plates with 460 originally and extraordinary hand-coloured copper engravings, divided over two volumes with their own half-title (*Histoire naturelle des plus rare curiositez de la mer des Indes*), of 415 fishes, 41 crustaceans, two stick insects, a dugong and even a mermaid, all living in the Indian Ocean between the East Indies. Sometimes the descriptions specifically refer to fishes of some islands in the East Indies, as Ambon, the Moluccas or Buton, but they also contain references to the "fishes of the Antilles, Brazil" (Sabin) and Mauritius. The illustrations in the first volume seems to be quite realistic, in contrast to those in the second volume, which are sometimes quite surreal, which is even more emphasized by the short anecdotal and highly entertaining descriptions.

The Amsterdam publisher and bookseller Louis Renard compiled this collection of ichthyological illustrations by copying the sets of drawings which were brought to Amsterdam by Frederik Julius Coyett, the son of the governor and ambassador of Ambon and Banda, Balthasar Coyett. The drawings in the first part were copied after the collection of Balthasar Coyett. The illustrations in the second part were copied by Samuel Fallours, a soldier in the service of the Dutch East India Company who started drawing marine life in the East Indies for the governors, after those in the collection of Andriaen van der Stel, governor of the Moluccas.

The book shows marine life in the East Indies and the Indo-Pacific when Europe knew very little on this subject there. Because of the brilliant colours, fantastic shapes and the described habits of its subjects, the work, however, was often dismissed in its own time as fantasy. Nevertheless Renard's *Poissons ecrevisses et crabes* is nowadays still one of the rarest and most magnificent ichthyological works, being the first colour-plated fish book and a highly interesting scientific effort to represent the Indo-Pacific maritime life, mixed with flights of fantasy.

Spine and joints professionally restored, preliminaries a little foxed, some minor browning (especially in volume 1), but overall in good condition with brightly coloured plates. One of 35 known copies of a rare ichthyological work.

[7] ll., 43 plates; [1] leaf, LVII plates, [4] ll. Landwehr, *Coloured plates* 159; Nissen, ZBI 336I; Nissen, *Schone Fischbucher* 103; Sabin 69600; cf. Grace Costantino, "Renard's book of fantastical fish" (2016) on <https://blog.biodiversitylibrary.org>; Julie Gardham, "Louis Renard: *Poissons, ecrevisses et crabes*" (2002) on www.gla.ac.uk; Theodore W. Pietsch, *Fishes, crayfishes, and crabs ...* (1995), pp. 22–26.  More on our website



Extremely rare complete series of maps, plans and illustrations of the most extensive Dutch historical, geographical and anthropological description of the world

40. SALMON, Thomas, Matthias van GOGH, Jan WAGENAAR and others. Hedendaagsche historie of tegenwoordige staat van alle volkeren. Amsterdam, Isaak Tirion and his widow, and other places and publishers, 1729–1803. 44 volumes. 8°. With 35 (of 36) engraved allegorical title-pages as published in the 44 volumes and the complete set of 386 engraved maps, plans, views, portraits, tables and other illustrations. Vols. 1–33: contemporary sprinkled calf; vols. 34–37: half calf; vols. 38–41: half calf; vol. 42: contemporary half sprinkled calf; vol. 43: contemporary half calf; vol. 44: contemporary blind-tooled sprinkled calf. All volumes with a black title label. € 22 500


Extremely rare complete set of all 44 volumes (published from 1729 to 1803) of the most extensive Dutch description of the world. The *Tegenwoordige staat*-series is an elaborately illustrated, historical, geographical and anthropological work. Aside from the volumes on the Low Countries and Europe, the series also contains detailed descriptions of most of the rest of the world. The description of Asia includes smaller kingdoms and regions, the many Southeast Asian islands, India, the mighty empires of Japan and China, and in a broader sense central Asia. A separate volume is dedicated to the description of the Middle East, including the Arabian Peninsula and notably a description and illustration of the Kaaba in the holy city of Makkah (Mecca). Other volumes detail and illustrate the (natural) history and other noteworthy information of the Americas, Africa and Europe.

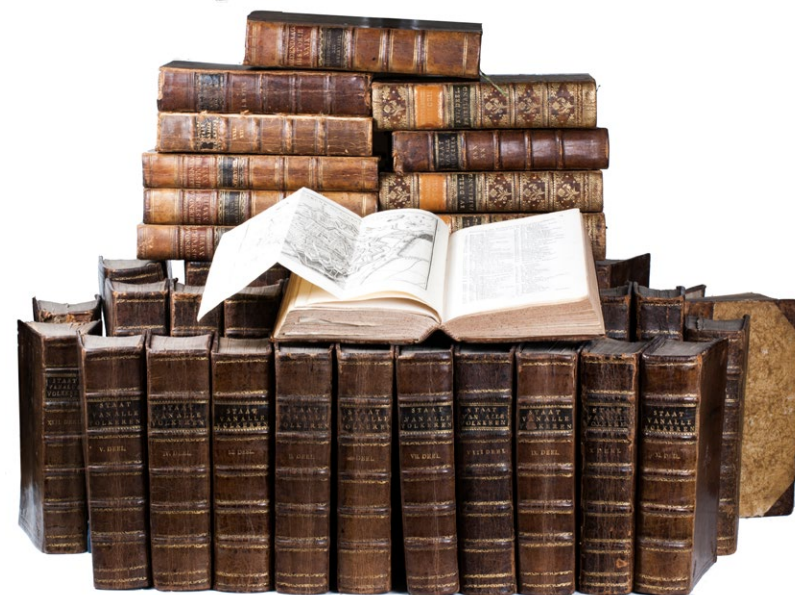
The present series consists of 44 volumes and includes a complete set of 386 maps, plans, views, and other illustrations. The majority of the illustrations were engraved by Jan Caspar Philips (ca. 1690–1775). Most portraits were designed and engraved by Jacob Houbraken (1698–1780), while the maps were based on those of cartographers like Herman Moll (1654?–1732). Most of these maps were specially commissioned by Tirion to be published in the *Tegenwoordige staat* series and Tirion's other topographical works.

The 44 volumes and all maps and illustrations were initially also separately available: customers could decide whether they wanted to include all, some or none of the illustrations to the specific volumes they wanted. Surviving copies of this series thus appear in different states of completeness and most often appear as separate volumes or smaller subsets of volumes on the market. This makes a complete set quite hard to come by, especially one containing all illustrations.



Bindings show slight signs of wear, some hinges are slightly weakened, occasional very slight foxing and water staining throughout the vols. The engraved allegorical title-page of volume 3 is missing, otherwise all other engraved title-pages and the complete set of 386 illustrations are present. Vol 41 has been bound together with a duplicate part of vol. 44. This extensive series is in good condition and it is very rare for a complete set of this work to appear on the market.

Cordier, Indosinica, coll. 731 (erroneously mentions notes 43 instead of 44 vols.); Cordier, Sinica, coll. 44 (whole series up to 1793, missing lacking 4 vols.); STCN; Sloos, warfare and the age of printing; Tiele, Bibl. 1033 (erroneously mentions notes 43 vols instead of 44 vols. but does lists all 44 separately).  More on our website



GEZIGT VAN HET GROOT SERRAIL VAN KONSTANTINOPOLN.

1. Een gedeelte van Galata.
2. Alai Kioſc.
3. Sinan Kioſc.
4. Carickana, of de ſchutte Huizen van den G. H.

5. Acropolis, of de Punt van 't Serrail.
6. Vertrekken voor de Vrouwen van den Gr. Heer.
7. Kamer van den Divan.
8. Vertrekken der Officiers.

9. Ingang van 't Serrail.
10. Tempel van St. Sophia.
11. Princen Eilanden.
12. Fanari Kioſc.

13. Calcedonie.
14. Serrail van Scutari.
15. Toren van Leander.
16. Scutari.

*Outstanding copy of the most important
publication of its time
on Persian art and architecture*

41. SARRE, Friedrich. Denkmäler Persischer Baukunst. Geschichtliche Untersuchung und Aufnahme Muhammedanischer Backsteinbauten in Vorderasien und Persien.

Berlin, Ernst Wasmuth, 1901–1910. 1 text volume and 1 plate volume. Imperial 2° (ca. 52 × 36.5 cm). Text volume with 229 photographic collotypes in the text. Plate volume with 90 plates (4 double-page), both photographic collotypes and lithographs, including 25 coloured lithographs. Both volumes uniformly bound in the original publisher's portfolios in half blue cloth with the original paper wrappers mounted on the boards, title in gold on spine, blue cloth ties at the head-, foot – and fore-edge of both portfolios. Loose leaves and bifolia as issued. € 22 500

Complete copy in the original publisher's portfolios of Friedrich Sarre's monumental work on Persian art and architecture. The German orientalist and art historian Friedrich Sarre (1865–1945) was a highly regarded authority in the field of Islamic art and "without doubt, one of the most influential figures regarding the scholarly formation of Islamic art at the time when it was somehow identical with the art of Persia" (Gierlichs). Sarre is widely known for his travels to Anatolia, the Caucasus, Persia, Central Asia (Turkestan) and later to Syria and Mesopotamia and for his career as the first director of the Islamic Department of the Imperial Museums in Berlin, being responsible for the formation of "the most comprehensive collection of Islamic art outside the Islamic world" (Gierlichs). Sarre widely published on almost every field of Islamic art and architecture between 1896 and 1945. The scholarly output of his journeys to Persia and Central Asia (1897–1900) is documented in the present *Denkmäler Persischer Baukunst*, which was published in several fascicules between 1901 and 1910.



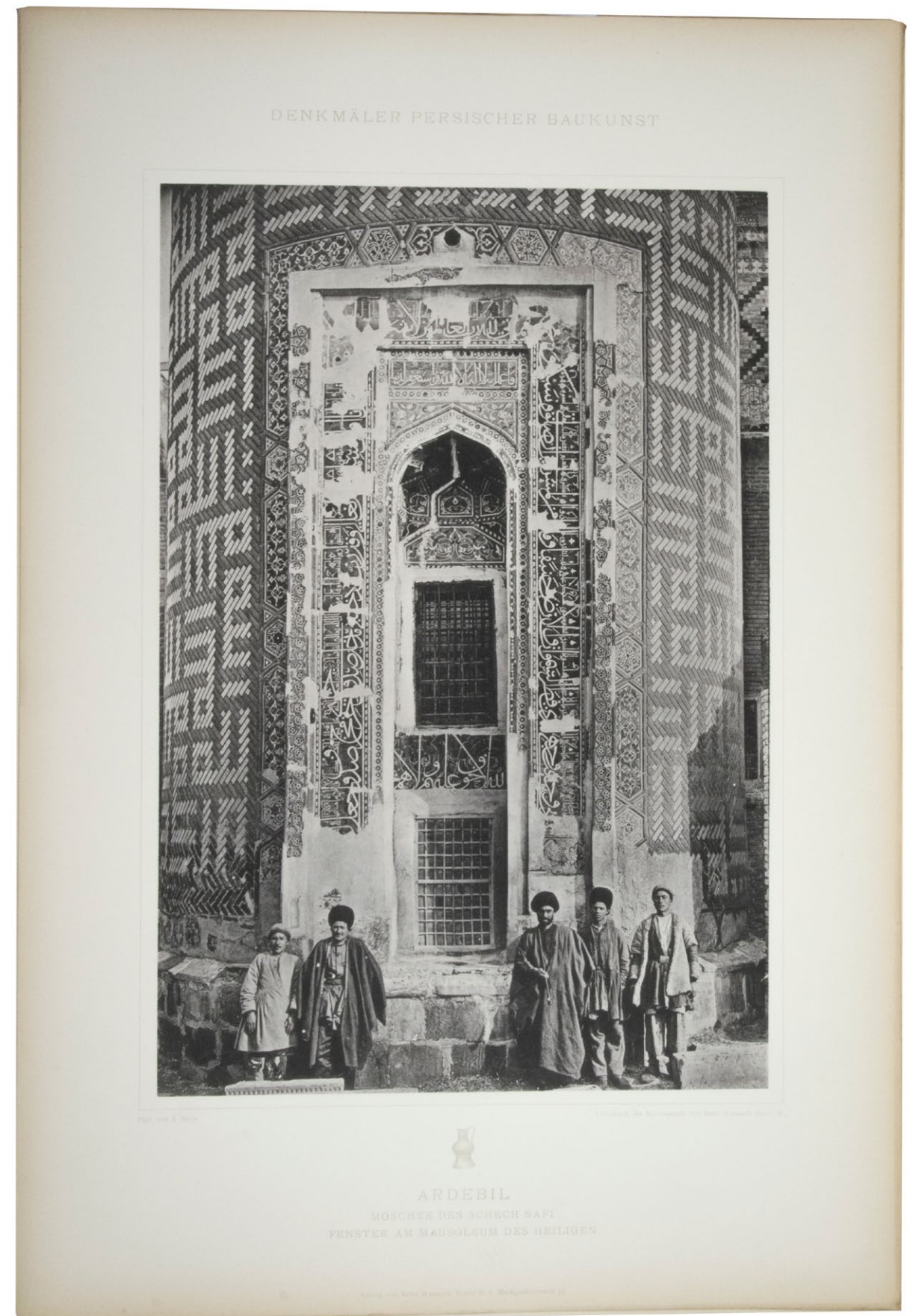
Sarre's present *Denkmäler* soon became the principal source for everyone interested in Persian architecture. It presents the results of his historical investigations of Islamic brick buildings in Persia and Anatolia, lavishly illustrated with collotypes and lithographs of the monuments. Sarre shows both ruined and surviving mosques, mausoleums, minarets, palaces and others important city buildings and meeting places, but also many mosaics and other applied arts decorating these buildings. They include a a tapestry from the palace of the Persian Schāh 'Abbās I (1571–1629). Tapestries are not the main focus of the work, but definitely woke Sarre's interest, for he later published a two-volume monograph *Altorientalische Teppiche* (1926–1928), one of the major publications of its time on Persian carpets.

Sarre must have visited many places during his journeys as he presents buildings in Tabriz, Isfahan, Ardebil, Schiraz, Konya, Samarkand, Buchara and many more. One of the architectural highlights of the *Denkmäler Persischer Baukunst* is the Blue Mosque of Tabriz, a historic mosque built in 1465 that was damaged by an earthquake in 1780 leaving only the entrance hall. This hall is well documented by Sarre in numerous plates, showing plans, the exterior and interior of the mosque and the mosaics. Sarre also added many plates of the shrine of Shaikh Safi in Ardabil.

Both the quantity and quality of the information provided by Sarre made the *Denkmäler* one of the most important contributions to the study of Persian art and architecture. It rarely appears on the market and almost never complete or in the original portfolios like the present copy. It contains not only the text and plates volumes, but also the "Erläuterungen" (explanations) that were issued together with each of the 7 instalments of plates but are often lacking.

Both portfolios worn, especially around the spine (part of that for the plates volume lost), with the front boards detached and some minor soiling and browning to the wrappers on the boards. Edges of the plates very slightly browned, and some very minor foxing on their blank backs. Otherwise in good condition. The most important work of its time on Persian architecture and art by a leading scholar of Islamic art, complete with all the plates and explanations, preserved in the original publisher's portfolios.

Text volume: x, 166 pp. Plates volume: [6], 4, 5, [1 blank], 4, 4, 4, 4, 4 pp. of Erläuterungen, interleaved with 90 plates. Cf. Joachim Gierlichs, "Philipp Walter Schulz and Friedrich Sarre: two German pioneers in the development of Persian art studies", in: Kadoi & Szántó, *The shaping of Persian art* (2013), pp. 213–236. 📖 More on our website



COLLECTANEO PHARMACEUTICO

Dividido em duas partes,

Nas quaes se acharão as melhores perguntas, e respostas, e algumas eleicoens de simples, com suas explicaçoens ao texto de Mesue, tiradas dos melhores Autores antigos, e modernos da Arte Pharmaceutica.

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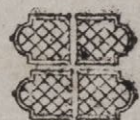
Para se examinarem os novos professores da mesma Arte.

Escrita por

ANTONIO MARTINS

J. Antonio dos
Martins
SODRÉ

Boticario da Provincia da Beira.



2.ª edic.

P O R T O:

Na Officina de Antonio Alves Ribeiro Guimaraens;

Anno de M.DCC.LXVIII.

Com todas as licenças necessarias.

Very rare examination book for pharmacology students

42. SODRÉ, Antonio Martins (Antonio DOS MÁRTIRES). Collectaneo pharmaceutico dividido em duas partes, nas quaes se acharão as melhores perguntas, e respostas, e algumas eleicoens de simples, com suas explicaçoens ao texto de Mesue, tiradas dos melhores autores antigos, e modernos da arte pharmaceutica. Obra utilissima para se examinarem os novos professores da mesma arte.

Porto, Antonio Alves Ribeiro Guimaraens, 1768. 8°. Contemporary mottled tanned sheepskin, sewn on 4 supports, gold-tooled spine. € 3500

Very rare second edition of a Portuguese textbook on pharmacology, written as a series of questions and answers to prepare students in medicine for their examinations, first published in Coimbra in 1735. The first part of the book is mainly concerned with general knowledge which the students have to know. The second part of the book consists of questions and answers on the work of the Syrian physician Masawaih al-Mardini (d. 1015) in Bagdad and Cairo, better known in the West as Mesue the younger, the most important author for students of pharmacology. The book ends with explanations of various passages from the work of Mesue, in Latin, since the student would have read him in that language.

With annotations on the second front endleaf and the title-page. Browned throughout, with a water stain on the lower corner of pp. 129–160 and a hole in the second front endleaf.

[32], 188, [4 blank] pp. *Blake*, p. 290; *Porbase* (1 copy); *WorldCat* 77818650 & 14335394 (1 copy).  More on our website

Autograph letter by the great African explorer

43. [AUTOGRAPH]. STANLEY, Henry Morton. [Autograph letter, signed].
[London], 26 November [1900?]. 8°. € 2500

To Sir Walter: "I hope you will kindly excuse me from coming tonight as I see no immediate end to my work – unless I put in a few hours extra. I hope to be free by about noon tomorrow ...". The Anglo-Irish diplomat and colonial administrator Sir Walter Francis Hely-Hutchinson (1849–1913) served as Governor and Commander-in-Chief of Natal and Zululand (1893 to 1901) and as Governor of the Cape Colony (1901 ff.).

Reverse with traces of mounting.

1, [1 blank] pp.  More on our website

pa ✓

2, RICHMOND TERRACE,
WHITEHALL, S. W.

Nov. 26. 1900

Dear Sir Walter.

I hope you will
kindly excuse me from coming
tonight, as I see no immediate
end my work – unless I put
in a few hours extra. I hope to
be free by about noon tomorrow

Yours faithfully,
Henry Morton Stanley

Sir Walter Hely-Hutchinson
K. C. B.

*Autograph copy by the author for his wife of his famous collection of erotic poems,
translated from the Arabic*

44. TOUSSAINT, Franz. *Le jardin des caresses.*


May and June 1936. 11.5 × 12 cm. Manuscript in French written by the author in black ink a neat 20th-century hand in one column. Chapter divisions are made in the form of a calligraphic leaf, drawn in the same black ink as the text. Bound in contemporary richly gold-tooled arabesque beige morocco with a flap at the front-edge, covered with gold-tooled green morocco on the inside, purple and white head and end bands, gold and light blue endpapers. Stored in a professionally made beige morocco box (ca. 15 × 15 cm) with a gold-tooled three-line fillet frame on the boards, on the inside covered with light pink silk, title in gold on the spine. € 7500

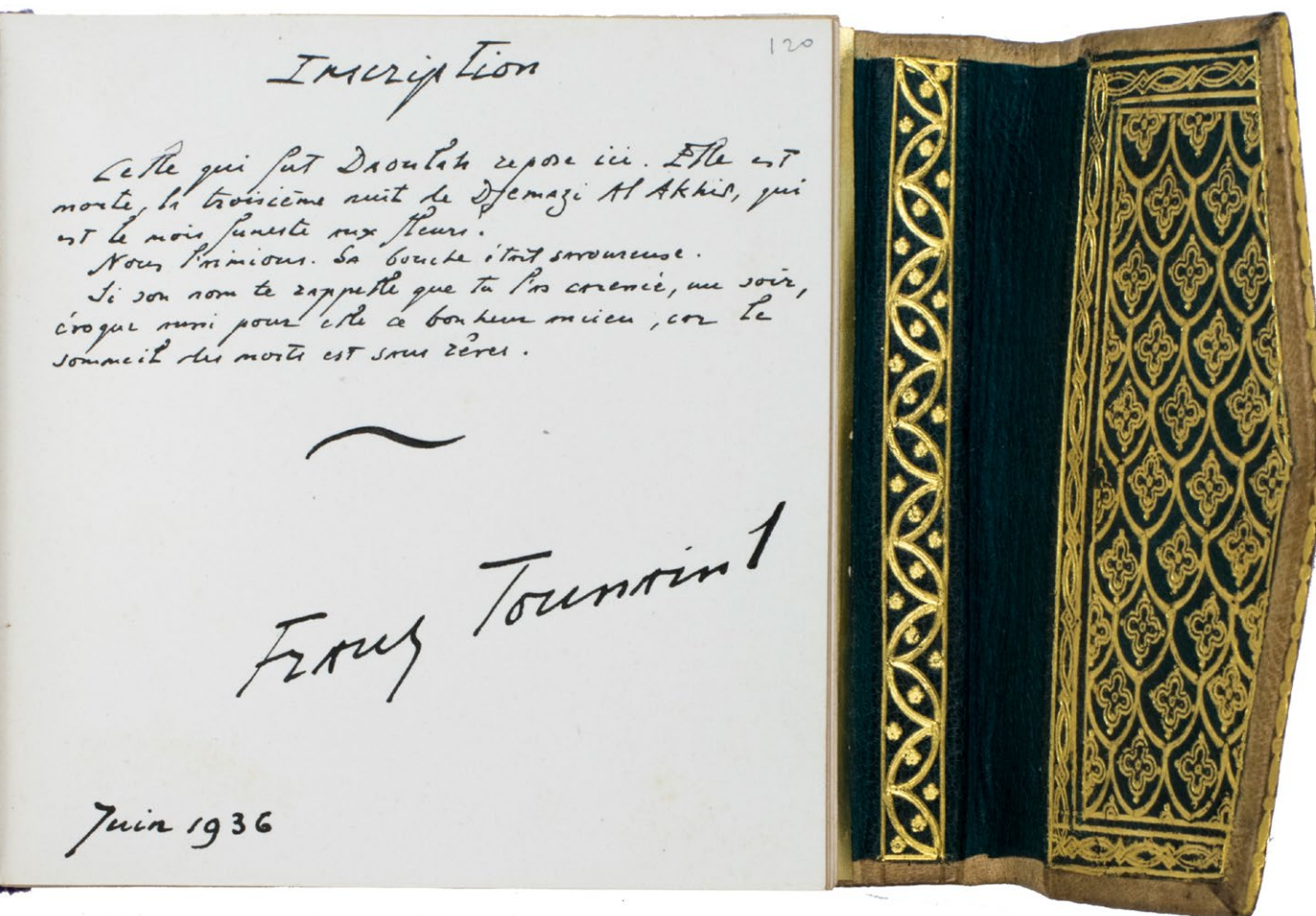
Autograph copy of *Le jardin des caresses*, Toussaint's famous collection of Moorish erotic poems, written and inscribed by the author himself as a gift to a his second wife. The work is considered to be a classic of 20th-century French orientalism. The work contains a collection of anonymously written Moorish sensual and erotic poems, translated from the Arabic into French by Franz Toussaint. The present copy of the work was very likely made as a gift for his second wife (married since 1925), Adelaïde Etelca Stefania Braggiotti, and is inscribed by the author himself, emphasizing his feelings for her: "À Etelka, ma femme bien-aimée, qui est pour moi toute la splendeur du monde et toute la poésie. Franz Toussaint. Mai 1936".

Franz Toussaint (1879–1955) was a French author and orientalist, known for his translations of Arabic, Persian, Sanskrit and Japanese works. He is most known for his translation of the *Rubaiyat* of Omar Khayyam (1924). He was also a director of films.

The present collection of poems, inspired by Arabic literature, were first published serially in 1909–11 before they were published together in 1911 by Henri Piazza in Paris. The work was reprinted many times in the 20th century, all appearing as limited editions, and also translated into English (*The garden of caresses*; [London], Golden Cockerel Press, [1934]). The work also became very popular in song, as the short stanzas in the work were very suitable to put to music. The present copy of Toussaint's "tales of love", being a presentation copy which is beautiful in its simplicity, is the only autograph of the work known.

With the monogrammed stamp of the author in black ink on both endpapers. Binding slightly worn around the edges of the spine and fore-edge (including the flap), first two endpapers almost loose, with a few minor spots. The case is a little worn at a few places, the two fastenings are gone but still preserved. Overall an autograph copy of *Le jardin des caresses* which is still in very good condition and in its original binding, made by Toussaint as a gift for his wife.

[3 blank], [141], [13 blank] pp.  More on our website

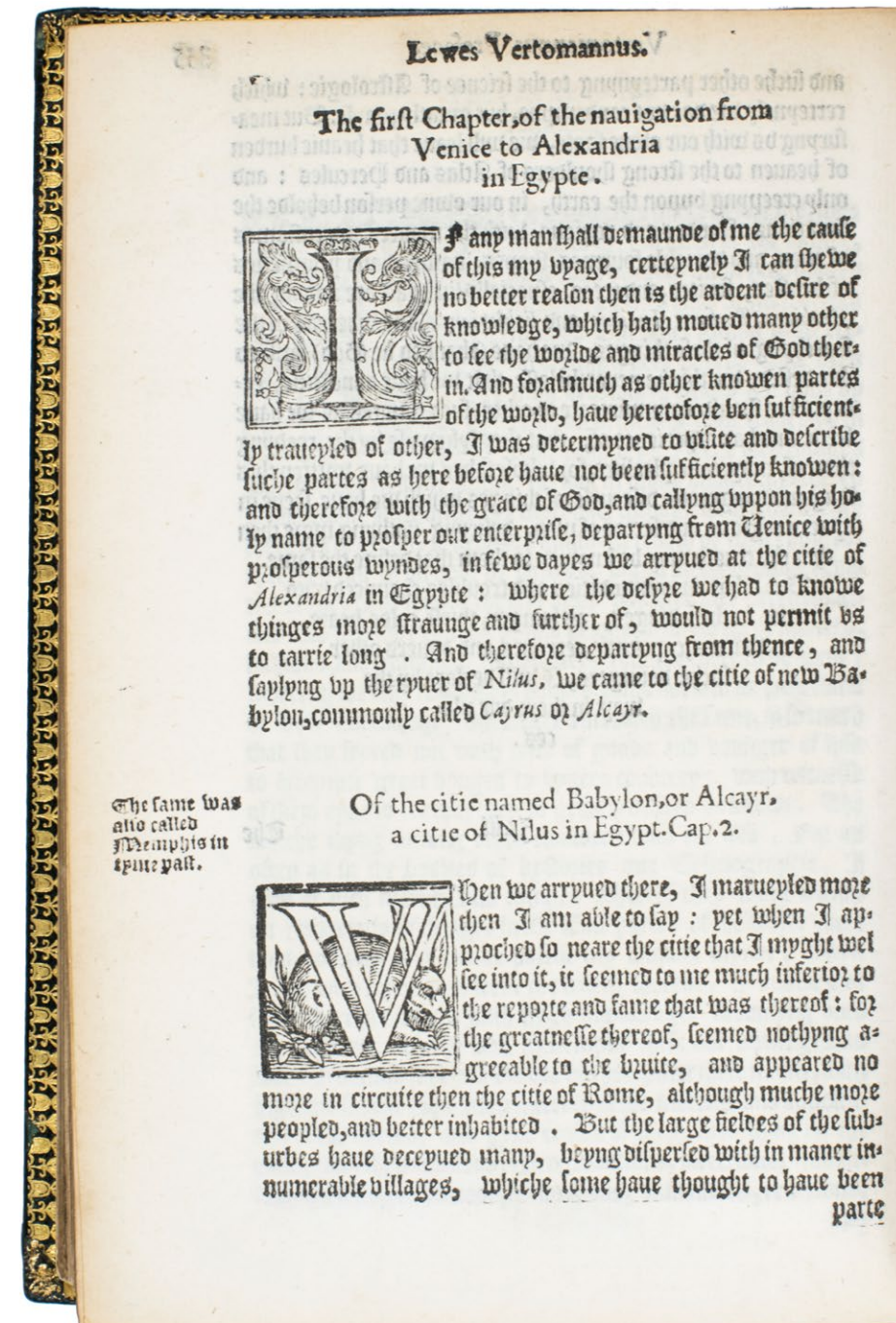


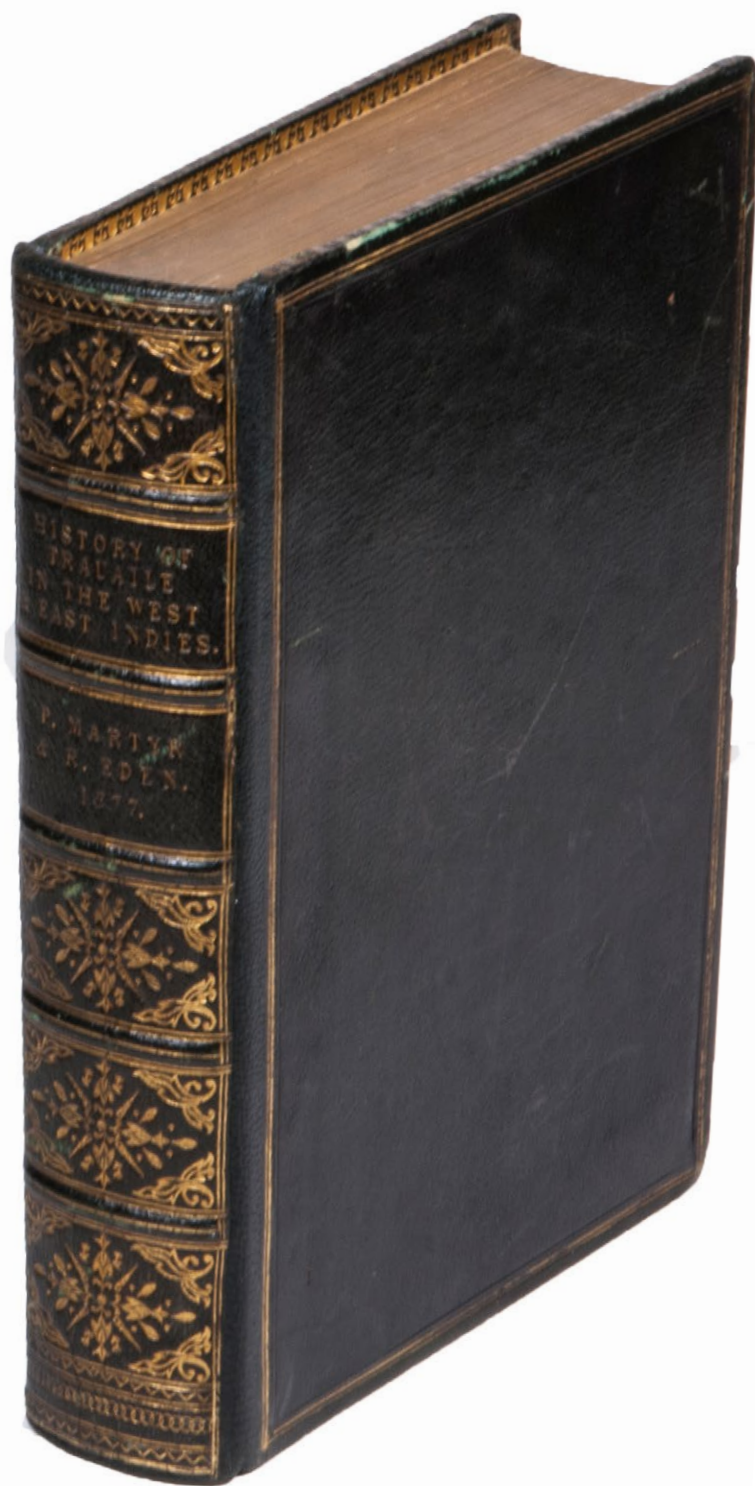
Very early European eyewitness description of India, confirming Marco Polo's statements

45. VARTHEMA, Ludivico di. The Navigation and v[o]yages of Lewes Vertomannus, Gentelman of the citie of Rome, to the regions of Arabia, Egypte, Persia, Syria, Ethiopia, and East India, both within and without the ryver of Ganges, etc. In the yeere of our Lorde 1503. Conteynyng many notable and straunge thinges, both hystoricall and naturall. Translated out of Latine into Engylshe, by Richarde Eden.

London, Richard Jugge, 1577. 4°. With historiated woodcut initials. Splendid modern full navy blue morocco, bands on spine with title showing faded gilt, covers double-ruled gilt. € 265 000

The first English edition of Ludovico di Varthema's famous account of his travels to Arabia, Persia and India: a highly important and adventurous narrative, first published in Italian as *Itinerario ... nello Egypto, nella Suria nella Arabia deserta & felice* ... in 1510, here published in English with other accounts of travels in exotic lands. All of the early Italian editions of Varthema's *Itinerario*, separately published, are extremely rare. Varthema, a gentleman adventurer and soldier from Bologna, left Venice at the end of 1502 for the Middle East. Impressed and fascinated, he describes not only rites and rituals, but also social, geographical, and day-to-day details. "I determined, personally, and with my own eyes", he declares in the prefatory dedication, "to ascertain the situation of places, the qualities of peoples ... of Egypt, Syria, Arabia Deserta and Felix, Persia, India, and Ethiopia, remembering well that the testimony of one eye-witness is worth more than ten hear-says.". In 1503 he reached Alexandria, proceeded on an extensive tour of southwest Arabia and sailed from Ormuz to India. There he travelled along the entire coast of India from north to south and up to Bengal, passing the coasts of Malabar and Coromandel. He made stops at Cambay (Khambhat), Chaul, Dabul (Dabhol), Goa, Bijapur, Calicut (Kozhikode), Cochin (Kochi), Mangalore and many further places, even journeying inland into the Vijayanagara Empire: he is one of the first Europeans to describe the Hindu caste system and religion. He purports to have made extensive travels further east, around the Malay peninsula and the Moluccas. Whether this is true remains under debate. His next section about India however is certainly from his own experience. He returned to the great city of Calicut in August 1505, describing it in more detail than any other place in his account. There he took employment as a soldier and trader with the Portuguese and played a key role in the war with the Zamorin of Calicut. The Zamorin planned a naval attack on the Portuguese at Cannanore (Kannur) and when Varthema found out he decided to escape Calicut and inform the viceroy Francisco de Almeida (1450–1510) in Cochin. As a result the Portuguese were victorious in the naval battle with the Zamorin, which Varthema describes at length. Almeida awarded him a knighthood and took him into service in India, where he stayed for a year and a half. He left in 1508 and made his way back to Europe via the Cape of Good Hope.






Vartema's account of his travels became a bestseller immediately on its publication in 1510 and was translated into Spanish and Latin before the present publication in English. "Varthema brought into European literature an appreciation of the areas east of India ... which it had previously not received from the sea-travelers and which confirmed by firsthand observations many of the statements made earlier by Marco Polo and the writers of antiquity" (Lach, I. i. 166). "Varthema was a real traveller. His reports on the social and political conditions of the various lands he visited are reliable as being gathered from personal contact with places and peoples. His account of the overland trade is of great value in that we are made to see it before it had begun to give way to the all-seas route. He even heard of a southern continent and of a region of intense cold and very short days, being the first European probably after Marco Polo to bring back the rumor of Terra Australis" (Cox I, 260).

No separately published English edition of Varthema's extremely important account of his travels appeared until 1863, but it appears for the first time as pp. 354–421 of the present *History of travayle in the West and East Indies*, one of the first English editions of the significant collection originally compiled by Pietro Martire d'Anghiera (Peter Martyr, 1457–1526). The first translation of Martire (1555) covers only decades I–III of his *De orbe novo*, with some omissions, with additions from other sources, edited and translated by Richard Eden. Under the benefaction of the Earl of Bedford, Richard Willes, a member of the Jesuit Society from 1565 to 1572, expanded Eden's translation for the present edition, including, apart from Varthema's travels, decades I–IV and an abridgement of decades V–VIII of Martire; Frobisher's voyage in search of a Northwest Passage; Sebastian Cabot's voyages to the Arctic for the Moscovy Company; Cortez's conquest of Mexico; Pereira's description of China, 1565; Acosta and Maffei's notices of Japan, 1573; and the first two English voyages to West Africa. It is also the first account in English of Magellan's circumnavigation, as well as the first printed work to advocate the establishment of a British colony in North America.

Provenance: Acquired from Quaritch in 1975 by Gregory S. Javitch (1898–1980), a Russian-born, Canadian leader in the land reclamation sector in Ontario. Javitch formed an important collection of 2500 items that he called "Peoples of the New World", encompassing both North and South America, which was acquired by the Bruce Peel Special Collections at the University of Alberta. It was considered the finest such private collection in Canada at the time and formed the cornerstone of the library's special collections. The present volume remained in Javitch's private collection and was acquired directly from his heirs.

Washed (but not aggressively and not pressed), minor repairs to the title-page (not affecting the text), retaining some slight discolouration and small stains in a few leaves. Otherwise in very good condition and with large margins.

[10], 466, [6] ll. *Howgego* M65. *Brunet* I, 294. *OCLC* 5296745. *LCCN* 02–7743. *Alden*, *European Americana* 577/2. *Church* 119. *Streeter Sale* 24. *Arents* 23. *Borba de Moraes*, p. 33. *Hill* 533. *BM-STC* 649. *Sabin* 1562. *Cordier*, *Japonica* 71. *Field* 485. *Not in the Atabey or Blackmer collections.*  More on our website

*Eye-witness chronicle of 18th-century Ottoman diplomacy,
printed at the Ottoman Viceroy of Egypt's printing office in Bulaq (now part of Cairo)*

46. VASIF EFENDI, Ahmed. Mahasin ül-âsâr ve hakayik ül-ahbar. [The charms and truths of relics and annals].

Bulaq, His Excellency's Printing Office, 1246 AH [=1830 CE]. 2 volumes bound in 1. 4° Each volume with the title in a decorative headpiece opening the first page of the main text. With the text (in Ottoman Turkish) set in naskh Arabic type. Contemporary Ottoman calf, the boards cut flush with the bookblock, with a later paper label on the front board and recent European marbled paper wrapped around the spine. € 5800



Second(?) edition of an important first-hand account of relations between the Ottoman Porte and central Europe, as well as the wider political events of the second half of the 18th century, written as a chronicle in Turkish by the Baghdad-born diplomat Ahmed Vasif Efendi (AH ca. 1145/48–1221 = ca. 1733/35–1807 CE), who was also the official court chronicler to the Ottoman Sultans Abdul Hamid I and Selim III (on and off as he fell in and out of favour) in the years 1783 to his death in 1806. His chronicle, first published in Istanbul in AH 1219 (1804 CE), sometimes appears under the title Vasif tarihi (“Vasif’s history”) and forms one of the most important sources for Ottoman political history between 1754 and 1774, when the author actively participated in the world of diplomacy in the Ottoman Empire, the Balkans, Russia and Vienna. Vasif was known for his quick temper and was vilified a century later by the German orientalist Franz Babinger, who described him as “vain, stingy, jealous, and excessively vicious”. While he certainly had disputes with many colleagues, Menchinger notes that his brilliance is generally acknowledged.

One of the few contemporary printed historico-political accounts of Middle Eastern relations with the West during the age of Enlightenment, the book proved extremely popular throughout Europe and is today found in many European libraries, but the present Bulaq edition, printed by the first official government printing office in Egypt, is rarer than the first edition, published in Istanbul. It is printed on thick paper. We have been unable to confirm the supposed existence of editions other than Istanbul 1219/1804 and the present Bulaq 1246/1830 before ca. 1890. Muhammad Ali, Viceroy of Egypt, has sent a delegation to Milan in 1815 to learn printing, but completed the construction of the Bulaq printing office only in 1820 and it produced its first book in 1822. It was described variously (in Turkish) as his excellency’s or the royal printing office. It was part of Ali’s successful efforts to modernize Egyptian society, influenced by European models and create a modern independent Egyptian state. Interior clean with sporadic old stains; old pencil and ink annotations on the endpapers. Binding shows large scratches, chips and damage, but is clearly the book’s first binding, probably made in Bulaq and certainly in the Islamic world. With a 19th-century bookseller’s ticket of Benjamin Duprat, Paris, on the front paste-down and later owned by the Bagdad architect Mohamed Makiya (1914–2015).

14, 210; [1 blank], 7, 190 pp. Franz Babinger, *Die Geschichtsschreiber der Osmanen und ihre Werke* (1927), pp. 335–337; Ethan L. Menchinger, *The first of the modern Ottomans: the intellectual history of Ahmed Vasif* (2017): see also the same author’s 2014 PhD thesis on <https://deepblue.lib.umich.edu>; Özege V, 22519; WorldCat 33092518, 79615629, 165361809 & 165361812, 320228577, 600848792, 777193206, 949617481, 1030096896 (10 copies).

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Carefully executed large genealogical tree on vellum of the important German noble family Von Arnim as legal certificate of Carl Sigismund von Arnim's noble descent

47. [HERALDRY – GENEALOGY – CARL SIGISMUND VON ARNIM]. [Family tree of Carl Sigismund von Arnim].

Dresden, 20 August 1726. Leaf ca. 88 × 140 cm. Family tree on vellum with 127 coats of arms, that of Carl Sigismund von Arnim with a large cartouche, all coloured by a contemporary hand in watercolour and gouache and sometimes decorated with gold. The names written below each coat-of-arms and the text below the family tree are written in black ink in a neat 18th-century hand, written in the German “Kurrentschrift”. Also with some later (19th-century?) additions in brown ink for some of the people in the tree in a neat cursive hand. With 4 small red wax seals. Framed (ca. 105 × 154 cm). With the original tube. € 18 000

Monumental, highly detailed and beautifully executed family tree of Carl Sigismund von Arnim (1700–1773), serving as a royal certificate of his noble descent. This family tree, going back six generations, shows not only Carl Sigismund von Arnim's noble line of descent from the Saxon-Prussian family Von Arnim, one of the most extensive German noble families, but also from other important German noble families such as the Saxon-Prussian family Von Hoym, the old German noble family Von Büнау, the Minckwitz family and the Holtzendorff family from Brandenburg. Many of the members of the Von Arnim family are known for their careers as statesmen, ministers, generals, colonels or in other prominent political or military positions. Carl Sigismund von Arnim was general of the Prussian cavalry.

The 127 coat of arms are all meticulously and beautifully executed with great attention to detail, which is particularly noticeable in the very small coats of arms in the earliest generation. The present family tree was signed by 4 prominent statesmen, who added their wax seals, namely the statesman and historian Heinrich von Büнау (1697–1762), the Saxon minister Johann Adolph von Loß (1690–1759), Graf Johann Friedrich von Schönberg (1691–1762) and minister Carl August von Rex (1701–1768). They were all council members of the so-called “Geheimrat”, which was responsible for some important state decisions and sometimes issued claims or certificates by order of the Elector.

Though executed in Dresden, the document was produced for the Van Arnim family, who lived in their castle Schloss Doben, near Leipzig, from 1661 to 1783, when the Von Böhlau family inherited it and continued to live there until 1945.

With a vertical fold in the middle, vellum very slightly wrinkled, upper corners a little chipped, edges slightly dust-soiled, ink slightly faded in a few places, gouche sometimes a little cracked, wax seals somewhat damaged with minor loss of material, but overall an outstanding and highly detailed genealogical family tree, not only a beautiful example of heraldic craftsmanship, but also a great source of information on the Von Arnim family.





*Magnificent coloured city atlas of Rotterdam,
with map, views and 185 coats of arms*



48. [VOU, Johannes de and Romeyn de HOOGHE]. Caart van de stad Rotterdam, en gezigt langs de Maas, benevens de afbeeldingen van de voornaamste publieke gebouwen.

[Rotterdam, ca. 1791]. With letterpress title-page printed in red, engraved strips to be mounted above the map (together 25 × 164 cm), with the Rotterdam coat of arms flanked by six coats of arms of Burgomasters and other city officials and 10 smaller coats of arms of the “Stadsheerlijkheden”; a large engraved map of Rotterdam (108 × 120 cm); a large engraved panoramic view of Rotterdam (24.5 × 226.5 cm); and 13 engraved views of major buildings in the city (each 17.5 × 24 cm).

With:

(2) Namen en wapens der edelen groot achtbaren heeren raden in de vroedschap der stad Rotterdam, nevens het jaar waar in hun edelen groot achtbaren zyn aangesteld.

With letterpress title-page printed in red and 130 engraved coats of arms of members of the Rotterdam vroedschap from 1694 to 1791 (each ca. 11.5 × 8.5 cm).

(3) Pensionarissen der stadt Rotterdam. ... Secretarissen der stadt Rotterdam. With 38 original paintings in coloured gouaches of coats of arms of 13 pensionaries (appointed 1672–1788) and 25 Secretaries (appointed 1669–1788) of Rotterdam.

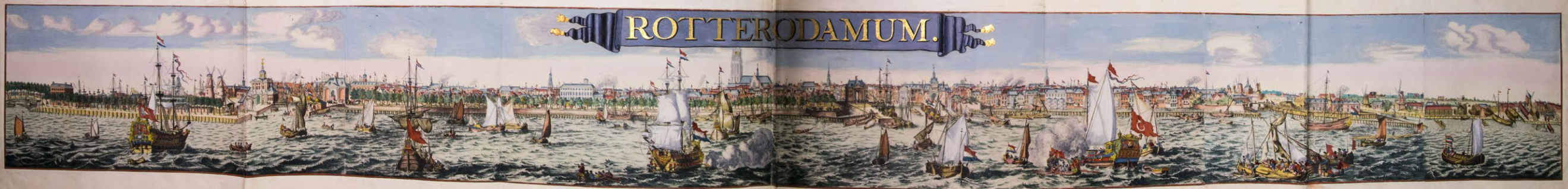
[Rotterdam, 1791? (most plates engraved 1694)]. 3 parts in 1 volume. Royal double 2° (1°) (57 × 43.5 cm). All engravings hand-coloured by the publisher with gouaches and gold. Contemporary gold-tooled vellum, with the Rotterdam coat of arms on both boards. € 75 000

The most spectacular of all Dutch city atlases, including new printings from the original plates (some with revisions and additions) of De Vou and De Hooghe's 1694 wall map with views and arms, and with 106 additional coats of arms of the members of the Rotterdam “vroedschap” (1694–1791) and one extra view, all coloured by the publisher with gouaches and gold. Also included are original gouache paintings of the arms of the pensionaries (1672–1788) and secretaries (1669–1788) of the city.

The famous wall map is engraved by Romeyn de Hooghe, one of the greatest artists to come out of the late Dutch Golden Age, after measurements by Jan de Vou. It includes a magnificent large panoramic view of the city as seen from the Meuse, with numerous ships in the foreground. That view was expanded in 1773: the plate at the left end was replaced with a broader one, and an extension plate was added to the right end, both reflecting the expansion of the city since 1694.

With a small label on paste-down noting the atlas was on display at the Lakenhal Leiden, June 1950 and then in the possession of the Rotterdam bank director Cornelis Hendrik Muntz. (b. 1903). A few restorations to the backing paper, mostly in the folds, but also including a larger restored tear, but none affecting the actual illustrations. A magnificent showpiece for any collection related to Rotterdam or indeed for city atlases, maps or views in general.

Ratsma, Plattegronden van Rotterdam, pp. 55–58 & note 4 to map 9 on p. 69; *Ratsma, Prospecten van Rotterdam* 86; cf. *V.d. Krogt, Advertenties* 131; *Landwehr, De Hooghe etcher H328b*; *Muller, Rotterodamum Illustratum I*, p. 92–107 and *II*, pp. 20–26. [👉 More on our website](#)





Highlight of architectural history: extremely rare and important plate collection by the master architect Frank Lloyd Wright

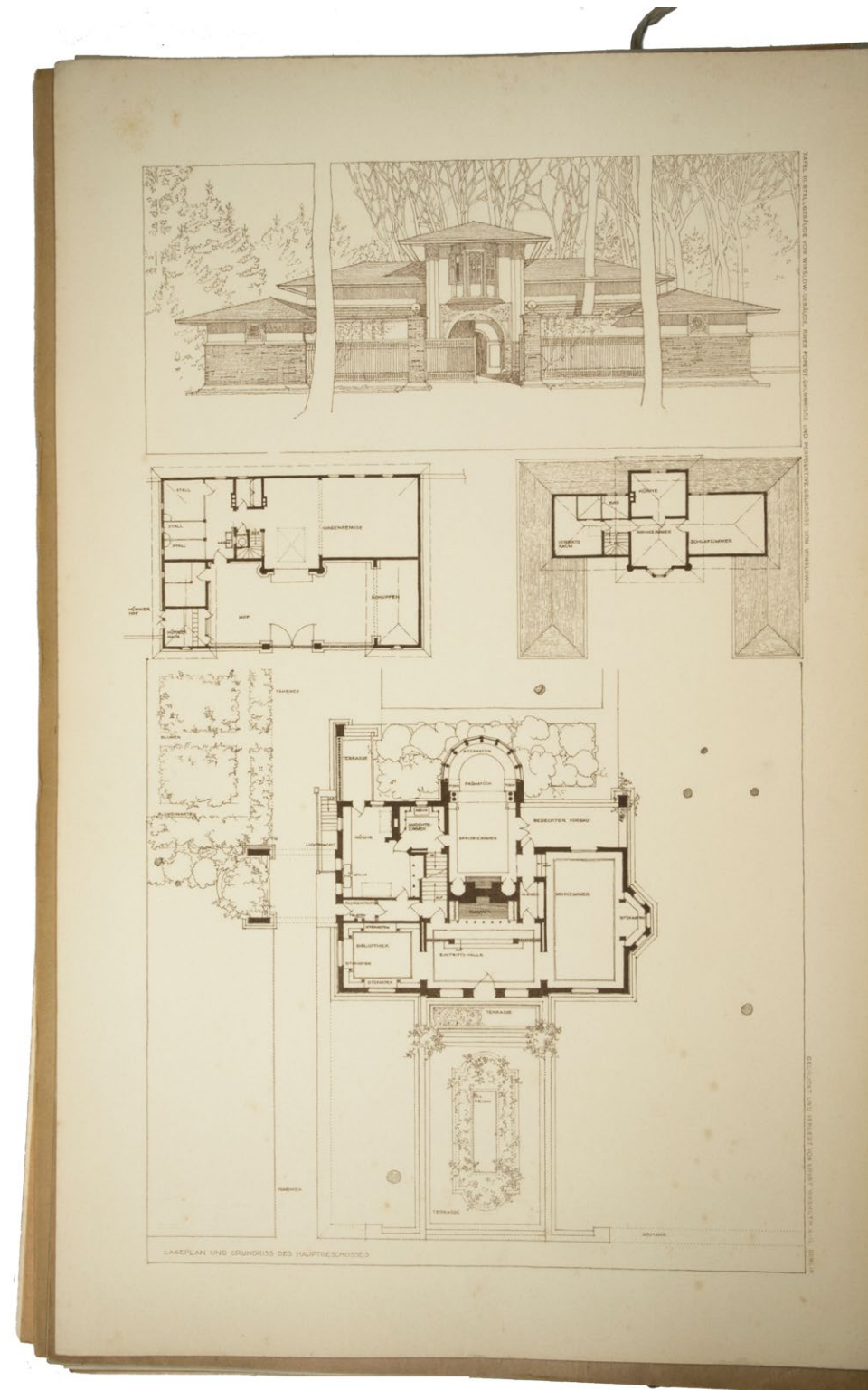
49. WRIGHT, Frank Lloyd. Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright. Berlin, Ernst Wasmuth, [1910]. 1 text volume and 2 portfolios with lithographed plates. 1° (plates, ca. 64 × 40 cm) and 2° (text volume, ca. 41 × 32 cm). Text volume with the title printed in gold. With a total of 100 lithographed plates in 2 portfolios: 72 plates numbered I-LXIV, printed on grey or white paper and mostly printed in brown, some in grey, grey & white or brown & white, one in gold (plate I), one in colour (plate LXIV) and one plate folding (plate LX), and 28 overlays, printed in brown on tissue paper. Each plate embossed with Wright's blind stamp. Kept loose, as issued, in the original two portfolios (64 × 41.5 cm), both dark blue half cloth with the original publisher's printed grey wrappers over boards with all white ties present. Both portfolios and text leaves are kept in a larger, later beige half cloth portfolio (ca. 65 × 43 cm) with brown paper sides, three protective flaps and white ties. € 85 000

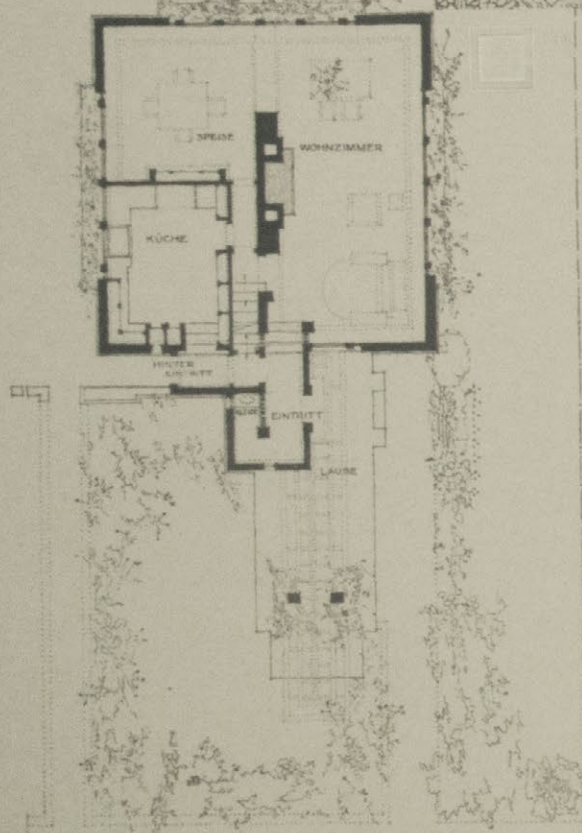
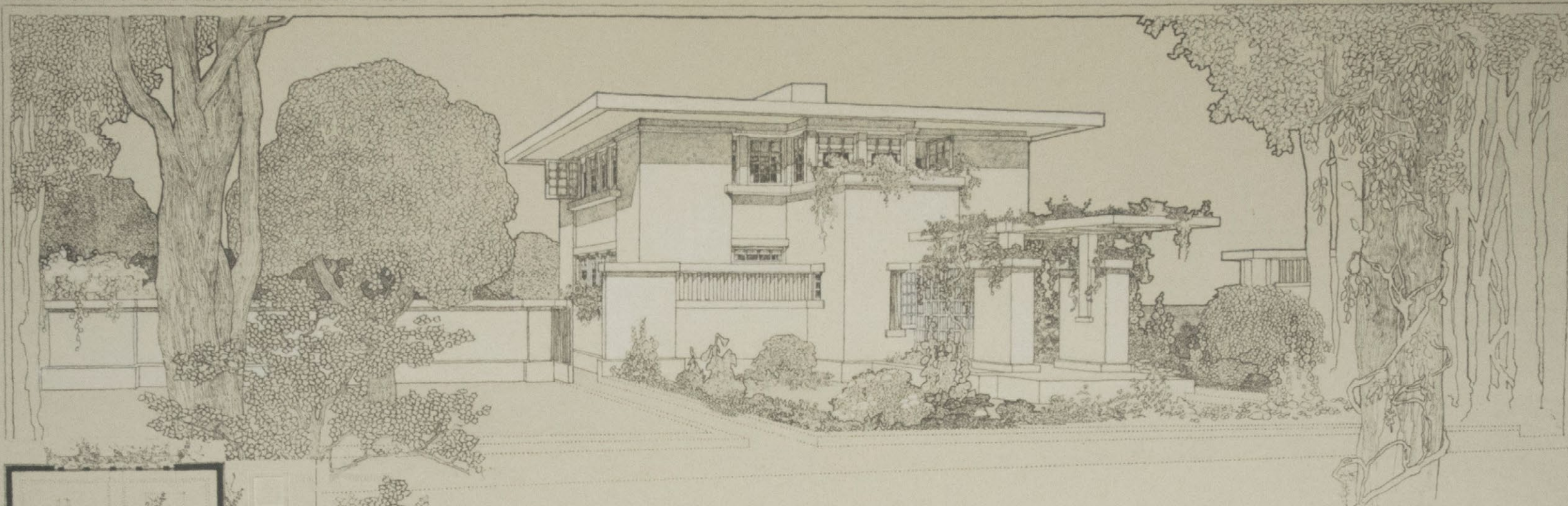
Extremely rare first edition, of the complete collection of plates prepared from drawings made by master architect Frank Lloyd Wright (1867–1959) at his Oak Park Studio, illustrating seventy buildings and projects completed between 1893 and 1909. It is the first major publication by one of the greatest innovators of modern architecture. The work boosted Wright's fame in European architectural circles and influenced key figures in contemporary architecture including Ludwig Mies van der Rohe, Peter Behrens and Le Corbusier. The plates show perspective views, plans, sections and interior and exterior details. Plate LVI, with an interior view of the living room of the Coonley House, is one of the most important and desirable of the series.

The edition is scarce due to a fire at Wright's home and studio, Taliesin, in August 1914.

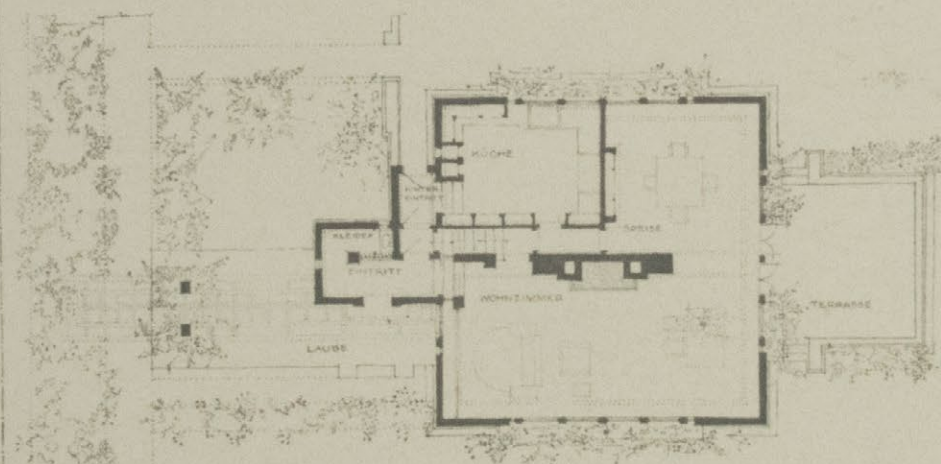
The later portfolio worn: a little stained, edges a little worn, head and outer protective flap half loose, bottom protective flap loose but present, linen ties somewhat frayed. Two ties of the second plates portfolio are torn and frayed. Text volume, some plates and the wrappers of both portfolios somewhat foxed, some plates with occasional marginal tears (never affecting the image), overlays a little toned. Overall a complete set with the plates, booklet and the two original publisher's portfolios still in good condition, being Wright's extremely rare magnum opus that secured his status in Europe: one of the most influential architectural publications of the century.

30, [1], [1 blank] pp.; plus 100 lithographed plates. *Kruff* 210; *Robert L. Sweeney, Frank Lloyd Wright: an annotated bibliography, 1978, 87; Thieme-Becker XXXVI, 279.* [More on our website](#)

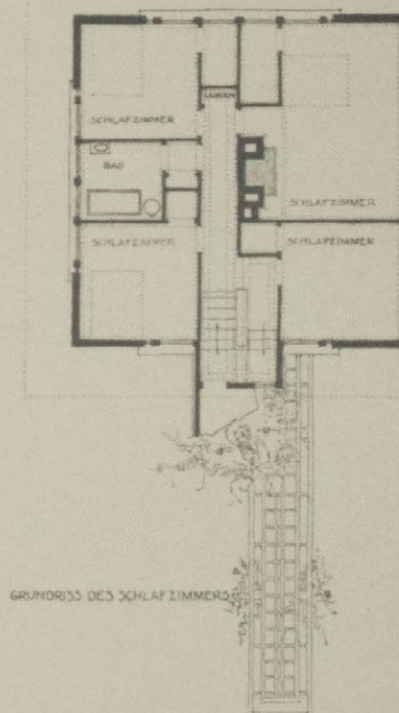




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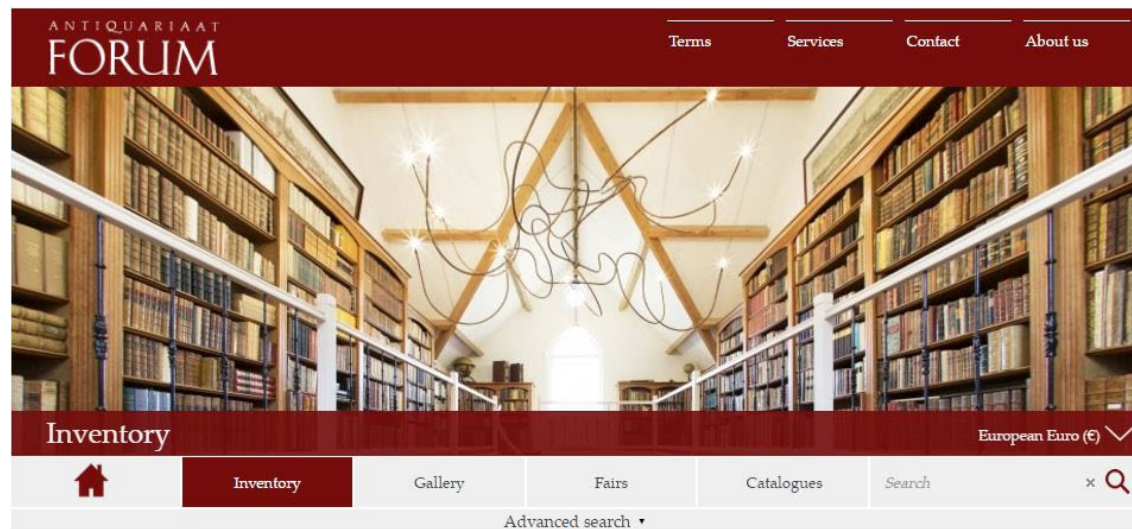
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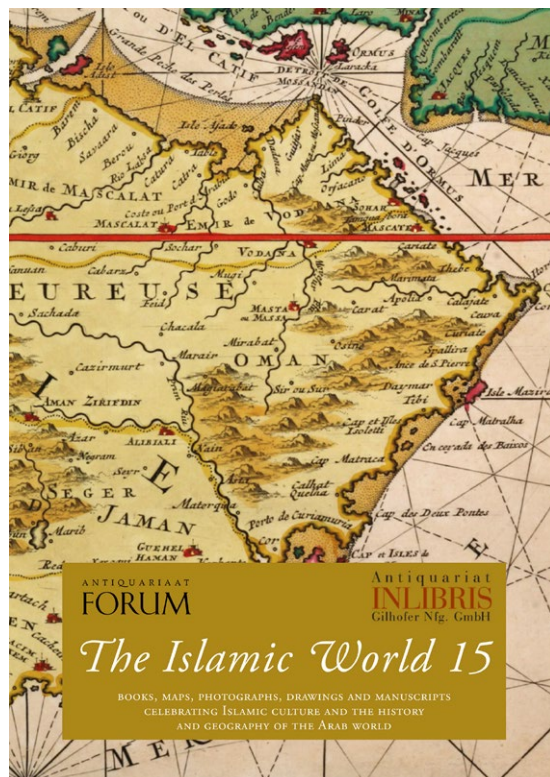
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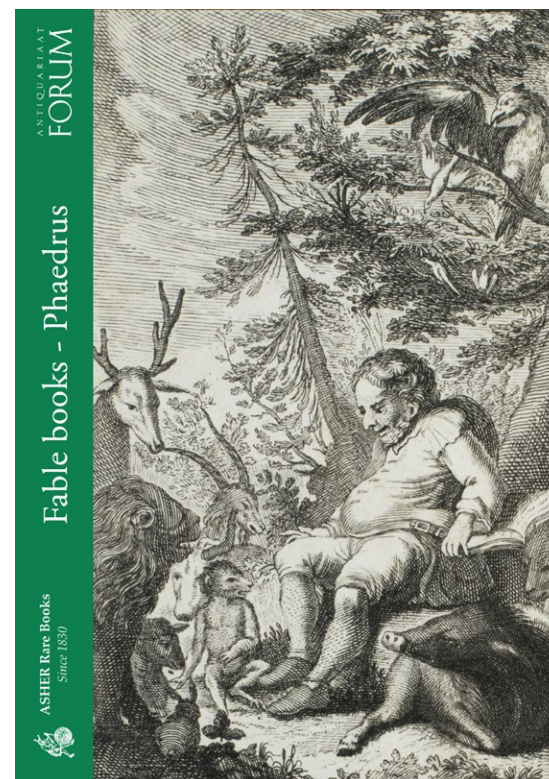


Islamic World 15

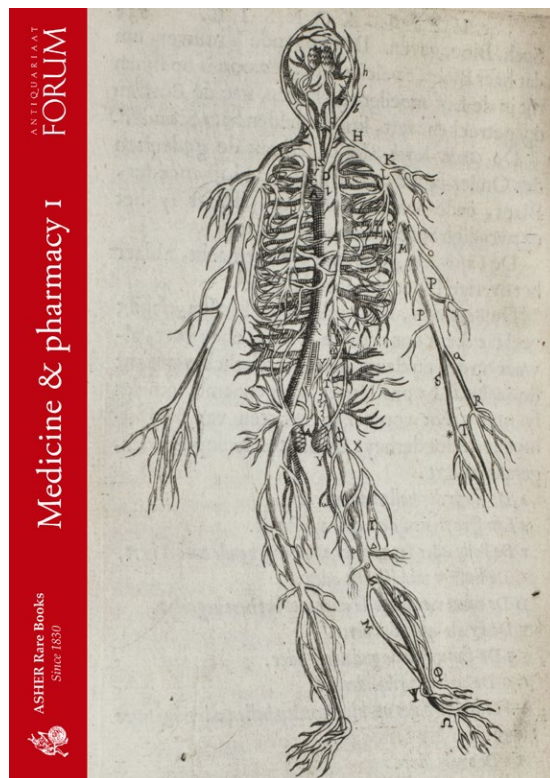
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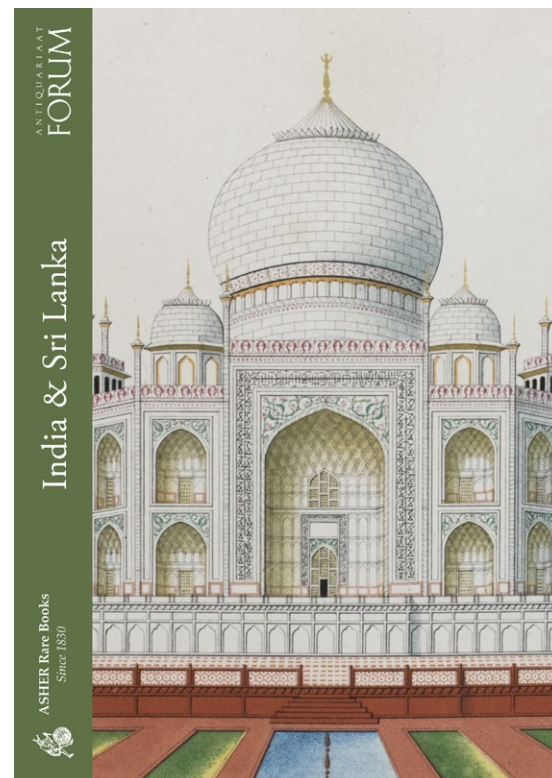
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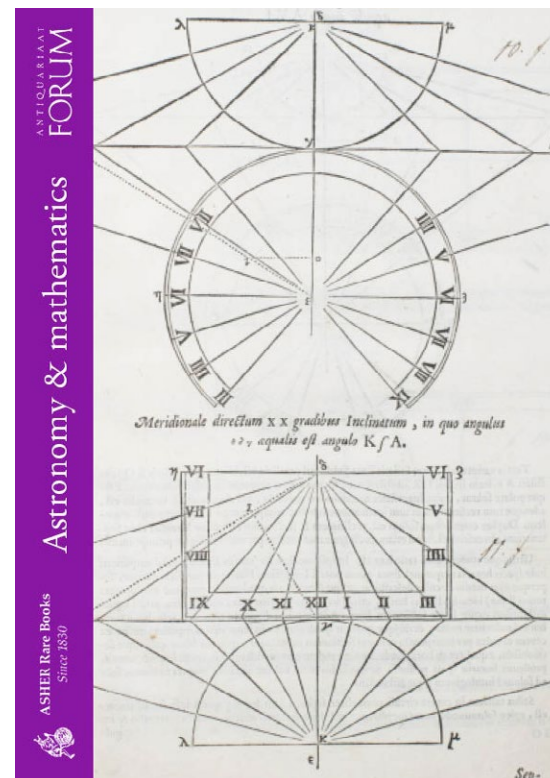
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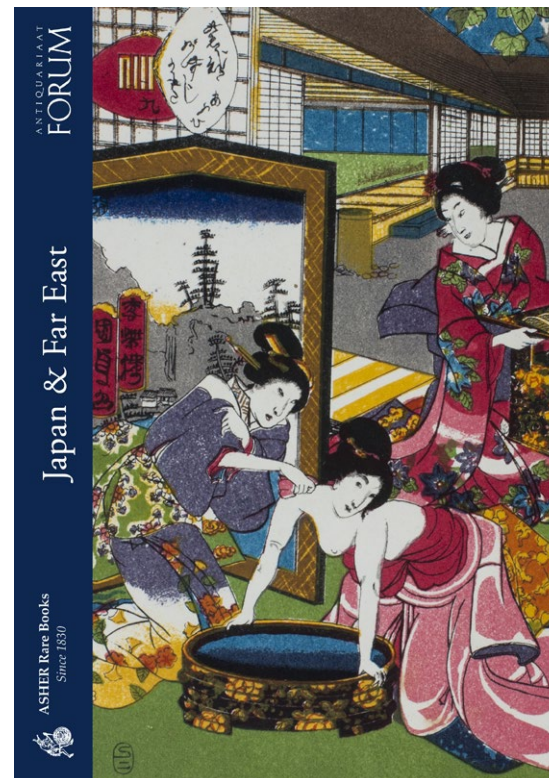
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